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PAGE 43

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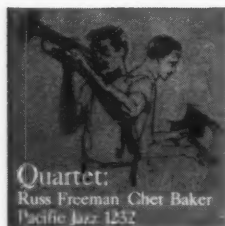
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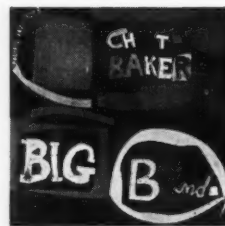
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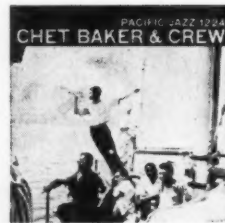
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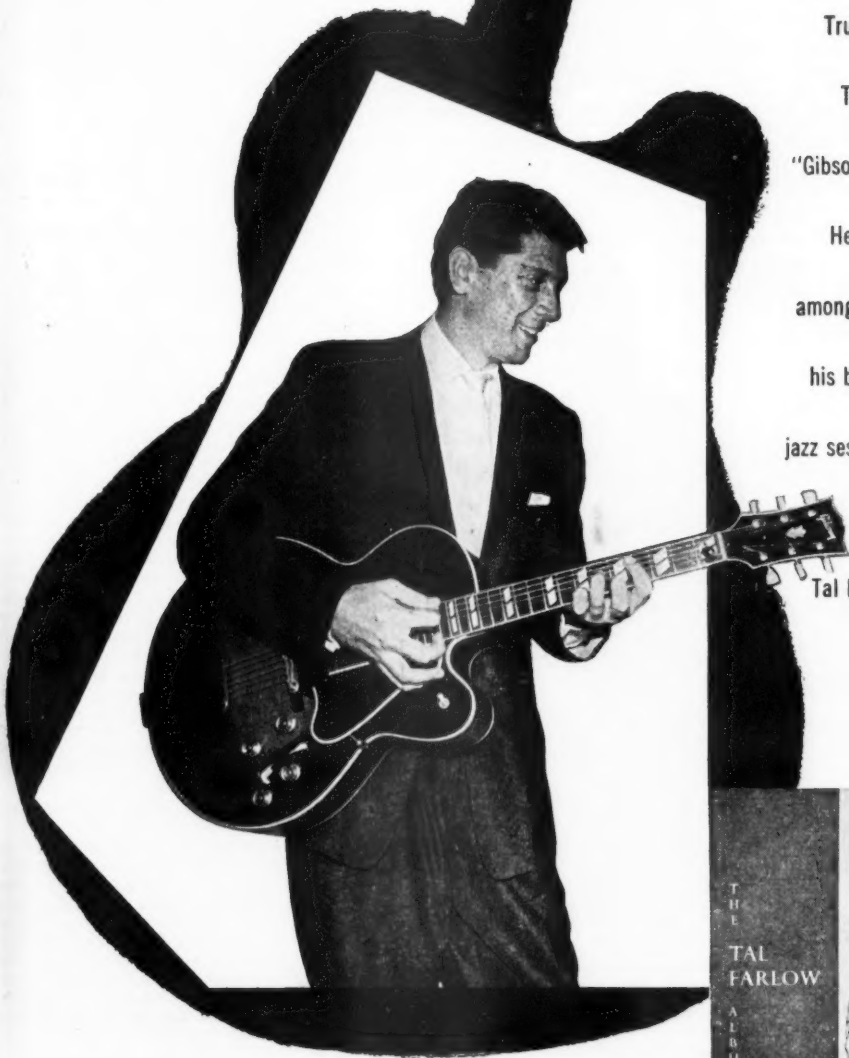
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chords and discords

Doesn't Matter . . .

To the Editor: Small Town, Mass.

I have been a record dealer for over 10 years. When I entered this gloriously artistic field, I entertained thoughts of selling better music through exposing customers to it. I gave up the idea nine years ago. I would rather sell jazz that I like than Elvis or the other teen-age idols, but it really doesn't matter. The dough is the same. Actually, if the Duke started to be a big seller and these brats started swooning over Ray Nance or Johnny Hodges, I would start to wonder what was wrong with my musical viewpoint.

I am a musical snob, and I feel that anyone who is deeply interested in the classics or jazz, or any other worthwhile form of music, has a right to be. As long as they buy records, I don't care what they are. Twenty years ago, an earlier generation raved over Benny, Gene, Bud, and others who were "popular." Today, these same people

like honky tonk piano, Welk, or some other foolish thing which hits their fancy. Who cares what they like as long as they buy? Music, television, movies, baseball, and many other things are merely something to occupy void spots in void existences.

I, too, would like to hear some good jazz on radio, but fully realize the reasons why we don't and don't feel too badly about it as long as my record player functions.

Name withheld by request

A Chime . . .

To the Editor:

Well, a hooray and a hearty Hi-Ho Silver to readers Bowen and Allen. These two gentlemen have touched on the big question concerning jazz on the radio (*Chords and Discords* Nov. 28 *Down Beat*).

As a disc jockey, I can chime in with these two. I am in almost the same position as Allen. I work in a college

town and have a jazz show on Saturday night. Also, I have been given the go-ahead by the program director to play all of the jazz that I want to during the weekday evenings. The good part is that the people seem to like it. The bad part is that there aren't any jazz records available in the library to play.

I have a pretty good collection myself, but six nights a week can deplete the newness of the sides to the listener. Can you blame the management for not putting out a lot of money for jazz albums when The Cornball Record Co. is fighting to get them to take the latest Big Jay McNowhere side free?

We don't have a single Fantasy, Pacific, Contemporary, etc. album on the place (except mine). If these and other companies would send them to us, we'd play the varnish off them. And I'll bet you that would be the case all over.

So, how about it, you makers of the cool sounds, give us a break. We are trying to give you one.

Joe McAdoo

A Bad Day? . . .

New York City

To the Editor:

Don Gold's review of Billie Holiday's new LP is the worst I've ever read! He always seemed to be a critic of the "knock-em-down-pick-them-up-a-little" school, but proved it with this review. He's the type of critic who feels so important, he can say anything. Cutting down Lady is like cutting down Duke, Satch, Bird, Pres, etc. What these people are to their respective instruments and Duke to his band and his composing, Lady is to jazz singing. Although she is not the same singer she was 20 years ago, she's not worse!

For your information, Mr. Gold, Lady can outproject any pop or jazz singer in the field! As for Lady being coarse, never! And as for her voice "technically," a true critic would never take this into consideration of a jazz performance. After all, Satch and Lee Wiley, among other jazz singers leave much to be desired technically—but not emotionally! And no singer today has the true emotion, beat, extraordinary phrasing, that Lady has! And don't mention these other so-called jazz singers to me! The jazz singers of today can be counted on the fingers of one hand! Many sing with a jazz feeling, but to be a true jazz singer you need all that Lady has.

As one critic said: "If you want to know what jazz is all about—listen to Billie Holiday!" And so many other true critics, musicians, and fans have said so much about Lady it would be useless to reiterate. Suffice it to say, you should take lessons, Mr. Gold, from Hentoff, Feather, Ulanov, and Coss. Also read some foreign jazz critics' remarks on Lady! I thought just the fans here were useless as far as jazz singing goes, but I see some so-called critics are the same! But then I'd put you in the class of fans who think jazz started in 1950. I'm only 22 but I've gone back and listened to all eras of jazz. Maybe you should do the same!

The world's greatest
Billie Holiday fan,
Eugenias Chronopoulos

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Down Beat

the first chorus

By Jack Tracy

I LIVE in a suburb south of Chicago, one developed since the end of the war. In the main its population consists of white collar workers — advertising agency men, salesmen, publications people, and even a couple of stray disc jockeys.

There is no night life to speak of in the town, and any exposure to jazz the residents get is limited to radio, TV, and 30-mile journeys into Chicago.

Thus a project that longtime Dixieland trumpeter Bill Tinkler, a resident of the community, undertook recently intrigued me a great deal because of its uniqueness. He proposed that one of the local churches hold a midweek jazz concert in its basement auditorium. Admission would be free to anyone who cared to attend.

With the cooperation of the American Federation of Musicians music performance trust fund and officers of the church's mens club, the deal and date were set despite some rumblings from a few of the church members who didn't like the association of "night club music" and the church.

Some 250 people attended. Tinkler had no idea of what to expect in the way of reaction or attendance, and was understandably nervous about the venture.

He need not have been. His Dixieland group (Sid Dawson, trombone; Stu Horton, clarinet; Cliff Nies, piano; Ken White, bass; Don King, drums) played a two-hour concert that not only had its musical rewards, but also entertained. The band showed obvious pleasure in playing, the men acknowledged applause, and a rapport was built up between musicians and audience that was a delight.

They received an entirely unexpected but heartfelt standing ovation at the end. They will be welcomed back anytime they can make it.

I am one of those who would like to see jazz move out of some of the unsavory traps in which it now exists. There are, and always will be, a number of clubs which present jazz circumpectly and without the petty gouging and rudeness to which so many subject the patrons.

But if we want to create an ever-growing market for the music and expose it to more ears, we must continue to not only cultivate the recently-opened-up college concert field, but seek other outlets as well.

Youngsters aren't allowed in night clubs. Many can't afford tickets to the traveling package shows. But I think a lot of them would be eager to attend jazz concerts that need not necessarily feature big name musicians if they had the chance.

And what better place to begin a program of modest concerts than in churches and youth groups and neighborhood playgrounds and high schools, where adult supervision is always available?

Go to them instead of making them come to you, and the young people now listening to *There's a Whole Lot of Shaking Going On* and *Raunchy* and *Jailhouse Rock* would quickly switch affections to *Struttin' with Some Barbecue* or *Doodlin'* or *Bernie's Tune*.

That's what I think, anyway.



down beat.

Volume 24, No. 26

December 26, 1957

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MUSIC NEWS

A Handy, new street; a revolutionary idea by Willis Conover; some jazz in Little Rock; a triumphant return by Harry James, and some new record labels are all among the featured stories in the regular news roundup that begins on page 7.

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December 26, 1957

strictly ad lib

NEW YORK

JAZZ: Coleman Hawkins' horn was stolen recently, and he's been working out a new one with a stubborn mouthpiece. It hasn't dampened his musical activities: Hawk made a guest night appearance with Bobby Hackett's group at the Voyager room of the Henry Hudson hotel, cut an LP with Oscar Peterson's trio and Alvin Stoller for Verve, and has a string date and a session with Roy Eldridge upcoming . . . Hackett cut a Capitol LP with Jack Teagarden, Peanuts Hucko, Gene Schroeder, Buzzy Drootin, Ernie Caceres, Billy Bauer, and Jack Lesberg among the participants. Bob Wilber now doubling on vibes with Hackett's group, and Dick Hafer replaced Ernie Caceres on tenor and baritone . . . Roy Eldridge is set indefinitely with Sol Yaged's group at the Metropole. Cozy Cole was due back around Thanksgiving time . . . Ralph Burns escaped serious injury, but was hospitalized with smoke inhalation when a fire swept his apartment . . . Sammy Davis Jr.'s new album, *Mood To Be Woood*, for Decca, features Sammy singing with solo accompaniment by guitarist Mundell Lowe.



Hawkins

Leonard Feather supervised Willie (The Lion) Smith's Dot date, to be called, *The Lion Roars*. One LP side features Smith and Feather in an interview-playing session, and the flip has Smith talking and playing . . . Frank Socolow has formed a new group, with trombonist Frank Rehak and Hank Jones set so far . . . Ed Wasserman replaced Gail Curtis as reed man with Gene Krupa's group . . . Dick Hyman's trio moved into Cherry Lane after Mary Lou Williams . . . Charlie Mingus and his Jazz Workshop were booked indefinitely at the Half-Note, with satirist-monologist Gene Shepherd appearing with the group on Tuesdays, Wednesdays, and Thursdays . . . Eddie Costa and Bernard Peiffer shared the Composer bandstand, starting in mid-November . . . Chet Baker is rehearsing a new group, reported to be piano-less and drum-less . . . Vic Feldman signed with Contemporary . . . Willis Conover and the Voice of America were scheduled to invade Carnegie hall late in November to broadcast the jazz concert for the benefit of Morningside community center. Dizzy Gillespie's band, Billie Holiday, Thelonious Monk's group featuring John Coltrane, Chet Baker-Zoot Sims and their group, Sonny Rollins, and guest singer Ray Charles were featured . . . Riverside signed altoist Dick Johnson, and cut him with Wilbur Ware, Philly Jo Jones, and Dave McKenna . . . Randy Weston and Marshall Stearns combined in a lecture-concert presentation at Dickenson college, Carlyle, Pa., in mid-November . . . George Avakian was stricken with mononucleosis and bedded for several weeks . . . Ola Hanson replaced Don Sebeski in Kai Winding's trombone section.

British clarinetist Vic Ash will bring his quartet to this country in exchange for the *Modern Jazz Quartet*. John Lewis plans to remain in Europe for possibly two months after the MJQ finishes its dates . . . Stan Getz sat in with the Cal Tjader group at Birdland, and played baritone as well as tenor . . . Tony Scott sat in with Dizzy's band on closing night at Birdland . . . Fred Katz signed with Decca . . . Phineas Newborn is seriously ill in a New York hospital . . . Junior Mance, pianist with the Julian (Cannonball) Adderley group, replaced Wynton Kelly in Dizzy's band.

Paul Weston signed to cut two LPs for Verve, one with Ella singing Irving Berlin tunes, and another with Stan Getz . . . Duke Ellington received a citation from the NAACP at a formal dinner in the Hotel Roosevelt late in November . . . Franchot Tone will read about the Jazz Age for Riverside when he cuts an LP of selections from F. Scott Fitzgerald . . . Phyllis Pinkerton and her group, with Jean Nelson, bass; Vince Bottari, alto, and Nino Bruno on drums, played a Monday night session at Birdland, and drew warm applause . . . Embers owner Ralph Watkins lost a finger in a door jamb accident . . . Hank Jones and Frank Rehak will record a Hank and Frank album for Roost . . . Hod O'Brien replaced Bill Evans on piano in

(Continued on Page 40)

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music news

Down Beat December 26, 1957

Vol. 24, No. 26

U.S.A. EAST

Two For Number 84

Minerva Place in Yonkers, N.Y., became W.C. Handy Place.

The week of Nov. 10-17 was proclaimed W.C. Handy week by New York's mayor Robert Wagner.

Family members and close friends gathered at Handy's home for one celebration, and an imposing roster of show business celebrities and fellow composers gathered at the Waldorf-Astoria hotel for another.

The occasion was the 84th birthday of "The Father of the Blues" Nov. 16.

His health delicate, his sight dimmed, the composer of *St. Louis Blues*, *Memphis Blues*, *Yellow Dog Blues*, and many more, announced that he was still active as a writer.

"I've written another composition," he said. "It's called *They That Sow in Tears Shall Reap in Joy*."

At the Waldorf, world amateur tennis champion Althea Gibson made her debut as a singer in his honor, Paul Whiteman directed a 30-piece orchestra in his compositions, and a show was presented that included the 34-voice Edward Boatner choir, Art Lund, Betty Madigan, opera singer Robert McFarren, and the Norma Miller dancers, among others.

Present at the fete to honor Handy were Ralph Bunche, Rep. Adam Clayton Powell, Morton Downey, Oscar Hammerstein II, and novelists Pearl Buck and Fanny Hurst.

Another celebration is planned for next year. This one, to be held in Hollywood, will climax W.C. Handy year, during which the filmed musical story of his life, starring Nat Cole, will be released.

Voice For America?

Nearly everyone is agreed on the horrible state of jazz on American radio.

Recently, Willis Conover, who conducts the jazz series beamed around the world for the Voice of America, did something about it.

He offered his voice, jazz knowledge, record library, and free time to any New York station willing to carry a jazz program similar to the dignified, informative VOA presentations.

And, it wouldn't cost the station a penny.

Conover, who conducted a similar show without charge on a Washington area station for several years, said the only stipulation would be the show, shows, or series, would be completely sustaining. He noted that he would be offering his resources at no charge, and that the station could well include the programming as part of its public service time.

Conover, who lives in New York every weekend after working some 60 weekday hours on his regular Voice programming, offered his time to answer a need for jazz at home. "The



Voice Conover

rest of the world is hearing the best of our American music," he said. "It seems only logical that we should be hearing it here, too."

Conover would take on the American radio show in addition to his regular VOA duties.

"It seems to me that the broadcasting of jazz—certainly a minority interest music—would come under FCC regulations regarding public service programming," Conover told *Down Beat*. "The very fact that radio station time salesmen agree jazz cannot be sold appears to bring it, by definition, under that FCC regulation. There are certainly people who want to hear jazz, but have no place to tune it in."

Conover said he would conduct the programs at any time slot he and the station could work out. "It could be a three-hour-a-night show over a weekend," he said. "Or any such arrangement. I could do this from Washington, but I prefer to spend my weekends in New York, where I can listen to live jazz and where I have many friends who are interested and stimulated in jazz and things other than jazz as well."

No novice to either radio or jazz, Conover has been an active announcer for more than 20 years. During that time he has operated in the Washington area and stimulated clubs, musicians (to the extent of organizing, with the late Joe Timer, THE Orchestra in Washington), and jazz in person as well as on the air. He has also been MC and commentator at the Newport Jazz Festivals.

With a New York area show, Conover said, "Instead of referring to *Cash Box* or trade publications like it for the top 40, we would take, as I now do for the VOA, the consensus of critics all over the world who have the best qualified opinions on the past, present, and future of our American music. As with my Voice shows, my own personal taste will also be a factor in the choice of records."

"I'd like to avoid commercials because on a jazz show, somehow, it becomes automatic to use the lowest form of radio advertising. This is spectacu-

larly inappropriate, since the audience for jazz includes persons with—naturally or trained—high sensibilities and taste; and in any case, nearly every jazz enthusiast is a jazz fan because he does not accept what he is told simply because he is told it.

"Standard radio advertising is not likely to be effective in his case. Unless the commercial approach can be integrated effectively, I would rather, in this case, forget the money."

"Don't misunderstand me," Conover grinned, "I dig money—and make it in other areas of radio and TV. But in these circumstances, it must come second to good programming."

Jazz Goes To Little Rock

Composer-arranger George Russell took time out from his writing for an upcoming Sonny Rollins Riverside session to do some letter writing in mid-November.

He had read newspaper accounts of the backgrounds of the nine Negro students who made integration stick at Little Rock high school, and noted that their unofficial leader, 16-year-old Ernest Green, was a collector of modern jazz records.

Russell also sent along a copy of his RCA Victor album, which *Down Beat's* review said "pioneered a new path in jazz," and signed his note, "from one pioneer to another."

The return mail brought Russell this letter from Ernest Green:

"Dear Mr. Russell,
"When I received your album I was so thrilled I hardly knew what to do. I have been listening to jazz for about four years now and I shall always remember this album of yours. All my friends in my jazz group were thrilled to get this album."

"I take *Down Beat* regularly and remembered seeing the five star rating your record got. I never forget an album that gets five stars."

"I really dig your writings and the titles are the absolute end. If you obtain any more information on jazz would you be so kind to send it . . . jazz down this way is scarce."

British Critics' Poll

Twenty-five British jazz writers and critics participated in the *Melody Maker's* annual critics' poll, and this is how they picked them:

Musician of the year: Duke Ellington; trumpet, Louis Armstrong; trombone, Vic Dickenson; clarinet, Ed Hall; alto, Johnny Hodges; tenor, Coleman Hawkins; baritone, Harry Carney; piano, Earl Hines; guitar, Freddie Green; bass, Milt Hinton; drums, Jo Jones; vibes, Lionel Hampton; miscellaneous, Frank Wess (flute); big band, Duke Ellington; small combo, Modern Jazz Quartet; arranger, Duke Ellington; composer, Duke Ellington; male singer, Jimmy Rushing; female singer, Ella Fitzgerald; vocal group, Hi-Lo's; new star, Ruby Braff.

Blowing Down A Storm

During a performance of *Madame Butterfly* by the N.B.C. Opera company early in November, a tornado whirled through Alexandria, La., plunging the opera house into darkness.

While the twister raged outside, leveling much property and claiming three lives, the pit musicians worked fast to avert panic in the auditorium packed with some 200 persons.

They staged an impromptu Dixieland jam session until order was restored.

U. S. A. MIDWEST

No Brutus For Caesar

James Caesar Petrillo will ride again.

Petrillo, 65, will begin his 36th year as president of Chicago's AFM Local 10 next year. He was renominated for the post by the unanimous action of 300 members who attended the nominating meeting.

More than 12,000 members were sent invitations to the meeting. Petrillo indicated that he was disappointed at the turnout, but he expressed the feeling that it indicated approval of the local leadership.

Nomination, in this case, means reelection. There is just one man running for each position.

The local president job pays \$26,000 a year. Petrillo receives a salary of \$20,000 as president of the AFL-CIO AFM, as well.

In comparable races for other local offices, Carl A. Baumann, vice-presi-

dent for 35 years, was reelected; James J. Petrillo, the president's son, was named secretary-treasurer. H. Leo Nye was declared recording secretary, since Edward A. Benkert, recording secretary-treasurer for 35 years, has been ill. On Benkert's recovery, however, it is expected that Nye will relinquish the post.

What Else? . . .

"The title was so good, we had to go into the business."

That's the attitude of Chicago staff musicians Porky Panico (CBS) and Paul Geallis (ABC), who have just formed their own record company, have set up a modest but effective distributor setup, and have released their first single. It's by Jo Ann Henderson, a singer at Chicago's Club DeLisa—*Baby, Please Don't Go and Just Leave Me Alone*. Their second release is due in January, featuring singer Johnny Del Mar.

Oh, yes, the title. The name of the firm is Phonograph Records.

Sing Me A Sputnik

It was inevitable. So it happened.

Jazz and Russia's tumbling sphere formed an alliance.

Jac Worth, known in Chicago as a promoter with a thirst for the unusual, sponsored a *Jazz Song to Sputnik* recently at the Chicago chapter of the College of Complexes. According to the inspired press agent publicizing the event, it was "a musical exultation to man's entry into outer space."

The program consisted of music by jazzmen including Cy Touff, bass trumpet; Gene Esposito, piano; Ira Schulman, tenor, and Lee Loving, vocals. Neville Black danced as part of the musical chain reaction. And an exhibit of abstract paintings, sculpture, and mobiles surrounded the performers.

Visitors from outer space were admitted free. Earth people were charged \$2.

Lou From Louisville

A Louisville, Ky., attorney has formed a record company specifically to record artists in the Louisville area.

Louis R. Straub, a Louisville attorney, is president of the new firm, Legacy Records. According to Straub, "there are some fine musicians in this area who, for one reason or another, have no desire to leave here. I think they should be heard."

The labels first release will be a jazz album by the Trademarks—Dave Klingman, clarinet; Don Murray, piano, and Gene Klingman, bass. Future releases will encompass the jazz, pop, and, in time, classical fields, according to Straub.

U. S. A. WEST

Intellectual—Style

After lying dormant for months, the revitalized Los Angeles Jazz Concert hall last week bounced back with a snap.

In a radical departure from run-of-the-mill jazz concert presentation, Benny Carter and agent Jack Hampton announced "The West Coast Poetry and Jazz Festival," a four-day gab and music fest aimed more at the intellectual concertgoer than the ordinary jazz fan.

In addition to Shorty Rogers' Giants, the bill included a group led by cellist Fred Katz with Red Mitchell, bass; Dennis Budimir, guitar, and Buddy Collette, woodwinds. Guest artists Barney Kessel and Bud Shank also appeared.

Participating in a tribute to late poet Dylan Thomas, and showcasing the work of Kenneth Rexroth, Lawrence Lipton, Stuart Perkoff, and Saul White was actor Rick Vallin, noted for his remarkable vocal range. Thomas' taped voice was played to jazz backgrounds.

The festival was presented by the Venice West Poetry center, Carter, and Hampton.

Ronnie In Doughville

Singer Ronnie Deauville didn't know it, but when he was decoyed within range of NBC's *This Is Your Life* television cameras on No. 6, he was projected into a new and exciting career in music.

In October, 1956, Deauville was stricken with polio, and after months in an iron lung has since been confined to a wheelchair. He is former band singer with Tommy Dorsey, Ray Anthony, Jerry Gray, and Tex Beneke.

As a result of his appearance on *This Is Your Life*, during which m.c. Ralph Edwards appealed to viewers to help the invalid singer by buying his Era Records album, *Smoke Dreams*, re-



This was the scene as the Count Basie band boarded a plane for Europe recently. From the smiling faces, it appeared that the tour was a success before the plane took off. At any rate, members of the band were looking forward to the kind of concerts which made the recent Verve LP, *Basie in London*, a critical success.

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quests for the record zoomed past the \$5,000 mark the morning following the show.

Deauville also received offers to appear on NBC's *Steve Allen Show*, *The Perry Como Show*, and *The Jerry Lewis Show*. And, to make his Christmas completely happy, a prominent Los Angeles neurosurgeon offered his services, free of charge, to help the polio victim on the road to complete recovery.

A Crackdown

Making good its long-threatened crackdown on dance locations using canned music, Los Angeles' Local 47 last month issued an edict aimed at spiking the guns of operators who avoid using live musicians.

Henceforth, decreed the union, "No member of Local 47, AFM, shall perform, nor will Local 47 approve a contract for the furnishing of musical services by its members, in any establishment which uses or permits the use of any records, transcriptions, tapes, wires, 'canned' or other types of mechanical or electronic devices for the furnishing of any music."

According to a union spokesman, the new ruling affects all halls and auditoriums, such as Elks, American Legion, and women's clubs, which would normally be locations for casual engagements of musicians.

Momentarily startled jazz musicians, however, noted with relief that the edict does not apply to night clubs using jukebox music.

BANDOM AT RANDOM

Home, James

After a whirlwind month-long tour of Europe, Harry James returned to his Hollywood stomping grounds to rack up the largest weekend turnout of the year at the Palladium.

James drew 2,402 dancers into the ballroom on Friday, Nov. 15, and 4,653 payees the following evening. It broke the existing record for 1957 previously held by Ray Anthony.

Now's The Time

In veteran drummer Sammy Weiss' book, "...now's the time to present the people with a nice sound."

Sammy's "nice sound" is currently audible at the Hollywood Palladium, where his 12-piecer has been signed for at least a month of private parties and public dances which began Nov. 29.

Describing his band's book as "...a standard dance book supplemented by riff jumpers written by Benny Carter and other top arrangers," the ex-Jack Benny drummer went on to tell *Down Beat* that he's been "...chosen by the Palladium management to bring this kind of dance music to the people."

Known throughout the music business as "The Drummer," Weiss' personnel is: saxes—Gus Ehrmann, Dave Harris, Bill St. Pierre, and Russ Taylor; trumpets—Tony Terran, Bobby Aiello, and Maurice Weiss; trombone—Gene Norton; rhythm—Abbie Fraser, piano, and Morty Corb, bass. Aiello doubles violin, and Maurice Weiss, Sammy's son, doubles drums.

Vanguard Goes Single

Vanguard, the first of the independent classical labels to move into the jazz market, aimed for another first with the start of the new year: its entry into the pop field.

With the Weavers and blues singer Candy Reed on its roster, Vanguard planned expansion into the 45 rpm singles field with full pop promotion. First releases were scheduled for Jan. 10.

Under Vanguard's new pop move, longtime jazz vocalist Jimmy Rushing will be given material for exploitation as a pop artist.

You Add One Honk

The musical complexion of Mode Records underwent a slight but significant change last month as a&r chief Red Clyde announced signing to an exclusive pact of honker Big Jay McNeely.

Marking as it does the independent label's first outright bid for the rock 'n' roll set, the acquisition of McNeely will give birth to an initial LP album and several single releases.

"Big Jay's plans for the disc," said a company spokesman, "revolve around 'a genuine attempt to get across the showmanship in the band which is an important part of our presentation,' the 'go' tenor man says."

The spokesman did not say, however, if the luminous socks and instruments featured in McNeely's stage presentations would figure in the group's record dates.

The Water's Fine

Plunging in with a splash of high-toned intentions, Rex Productions last month entered the highly competitive album recording field with money, ambition, and several likely packages in the can.

Through its pop, jazz, and musical comedy label, Andex Disc Recording, the parent firm had already shipped to

distributors what it termed "...an album of light jazz arrangements" featuring Red Norvo, Milt Bernhardt, Pepper Adams, Shelly Manne, Red Mitchell, and Bob Keene. Also included in the initial LP release is an album by the gospel singing Pilgrim Travelers, titled *Look Up*.

Due for release this month, Andex was readying two albums, one of which consists of vibist Vic Feldman, guitarist Dempsey Wright, altoist Roscoe Weathers, and clarinetist Bob Keene, backed by the Felix Slatkin string quartet, with arrangements by Benny Carter and Bill Holman. Andex' other LP entry, *Mucho Calor* (Much Heat), is a Latin jazz album featuring Art Pepper, Conte Candoli, Bill Perkins, and Russ Freeman.

Art For Art

A new record company has made an art for art's sake beginning.

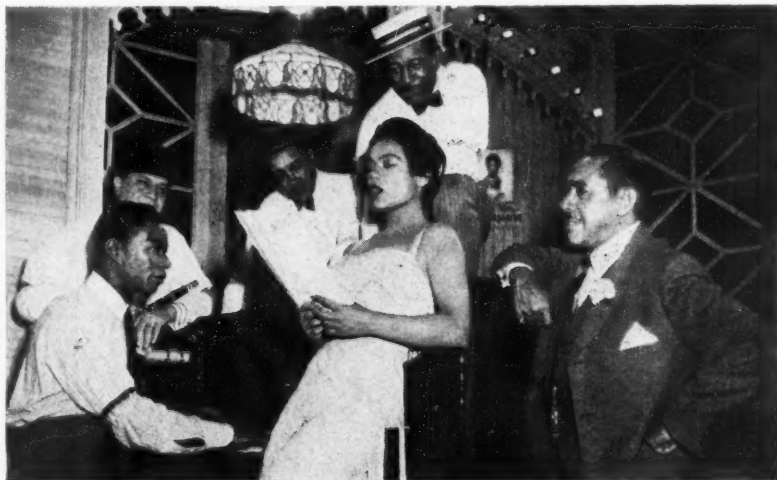
The familiar phrase is the title of the first LP produced by Dotted Eighth Records, Indianapolis, Ind. The LP features a Dixieland group headed by pianist Art Hodes, who performs in trio and full band contexts. Personnel included Hodes, Fred Greenleaf, trumpet; Dave Remington, trombone; Bill Reinhardt, clarinet; Truck Parham, bass, and Fred Moore, drums. Among the tunes included are *Livery Stable Blues*, *The Mooche*, *Washboard Blues*, *Tiger Rag*, and *Riverside Blues*.

The company was organized by H. Daniel Birchard, an active member of the Indianapolis jazz club, and his brother, F. Pepper Birchard.

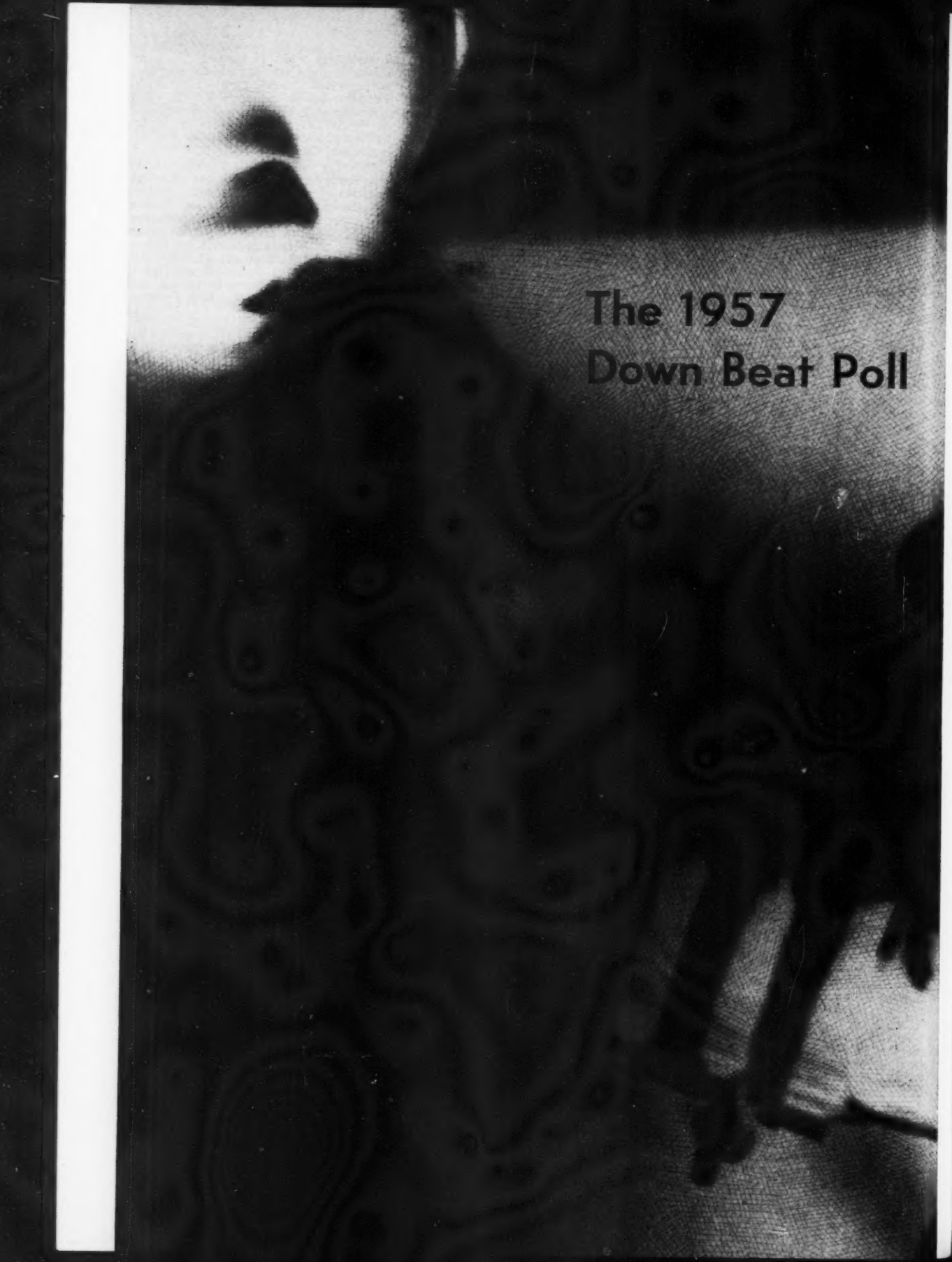
Spanish Dorsey Scores

The Spanish Gran Premio del Disco 1957, top honor for recording in that country, was awarded to the Belter Sociedad Limitada for its recording, *Recordando a Tommy Dorsey* (Remembering Tommy Dorsey).

The LP contains 18 tracks of tunes associated with Tommy and Jimmy Dorsey during their long careers.



In a scene from Paramount's *St. Louis Blues* film biography of W. C. Handy, Eartha Kitt sings while Nat Cole plays the piano. Listening are musicians Barney Bigard, clarinet; Red Callender, bass, and Lee Young, drums. At right is Cab Calloway, who plays a club owner in the film.



The 1957 Down Beat Poll

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BENNY GOODMAN . . . Hall of Fame. They seem to go together.

The man who did more to popularize big band jazz in the '30s and '40s . . . and a place in the Hall with Duke Ellington, Charlie Parker, Glenn Miller, Stan Kenton, and Louis Armstrong . . .

It sums up 23 years of swing, and a career still continuing.

Benny, looking more like a successful businessman than the stereotype of a bandleader, grins and reports, "I'm still enthused about my band."

The current edition is a group headed by Urbie Green, and with which Benny appears on some dates.

It's the band that plays his old book, and some Goodman-styled arrangements of current pops.

It's the band he hopes to take to Europe and Great Britain for a tour next April, if bookings and the English-American swap can be worked out.

"It's frightening, sometimes," Benny muses. "A lot of people come up to the bandstand and say, 'You know, we saw you 22 years ago.'"

"It certainly doesn't feel like that long."

But it has been that long, and longer, if you take into account the years Benny put in as a sideman, a studio musician, and a struggling youngster learning his way around his horn.

Benny has had a career marked with highs and lows, although the former have outweighed the latter. Benny's success has been financial as well as musical.

His influence, as a leader and a musician is still felt. His was the band that started to actively break down the barrier against mixed musicians on-stand. His was the band that put some pep into dance versions of pop tunes. His was the band that cradled many leaders of other swing era bands.

Look at the partial list of his sidemen:

Gene Krupa, Jack Teagarden, Teddy Wilson, Ray McKinley, Claude Thornhill, Bunny Berigan, Jess Stacy, Ziggy Elman, Harry James, Vido Musso, Charlie Christian, Lionel Hampton, Lou McGarity, Georgie Auld, Johnny Guarnieri, Cootie Williams, Louie Bellson, Buddy Rich, Joe Bushkin, Stan Getz, Zoot Sims, Urbie Green, Terry Gibbs, Charlie Shavers, Ruby Braff, Red Norvo, Dave Tough, Sonny Ber-
man, Cozy Cole, Mel Powell . . . you name them.

Some of the driving force behind the early Goodman band can be traced directly to Benny's brother-in-law, jazz writer and champion John Hammond. It was Hammond who set up the early band dates for English Columbia, and who discovered and promoted many of the fine Negro musicians who recorded with Benny and joined the band.

Over the years, Benny has seen musicians come and go. Today's crop, he says, are about like those who were with him in the '30s.

"I like to be optimistic," he grins, "I guess they're coming along. It doesn't seem like there's too much difference."

Among Benny's other firsts were: playing the first jazz concert and the first concert of jazz music at Carnegie Hall, N.Y. That session has hit turn-

(Continued on Page 49)



Hall of Fame

■ Benny Goodman, whose name was synonymous with the upsurge of bands during the swing era, has become the sixth member of the mythical Music Hall of Fame, as selected by *Down Beat* readers in this magazine's 21st annual poll.

Men previously elected are Louis Armstrong, Glenn Miller, Stan Kenton, Charlie Parker, and Duke Ellington.

Goodman will be presented a plaque signifying his victory, and a duplicate will be placed in the Hall of Fame, which is at the Berklee School of Music in Boston.

The first 10 places in the 1957 balloting were as follows:

1. Benny Goodman; 2. Count Basie; 3. Dizzy Gillespie; 4. Art Tatum; 5. Tommy Dorsey; 6. Woody Herman; 7. Lester Young; 8. Bix Beiderbecke; 9. Jelly Roll Morton; 10. Dave Brubeck.

TRUMPET

1. Miles Davis	989
2. Dizzy Gillespie	950
3. Chet Baker	570
4. Louis Armstrong	410
5. Shorty Rogers	226
6. Maynard Ferguson	147
7. Harry James	110
8. Roy Eldridge	96
9. Donald Byrd	90
10. Art Farmer	87
11. Conte Candoli	85
12. Ruby Braff	81
12. Bobby Hackett	81
14. Kenny Dorham	76
15. Harry Edison	72
16. Don Fagerquist	68
17. Joe Newman	61
18. Don Elliott	60
19. Clark Terry	57
20. Charlie Shavers	51
21. Thad Jones	47
22. Wild Bill Davison	39
23. Buck Clayton	37
24. Ray Anthony	34
25. Lee Morgan	31
26. Jack Sheldon	28
27. Cat Anderson	27
28. Billy Butterfield	25
29. Johnny Windhurst	24
30. Stu Williamson	23



TROMBONE

1. J. J. Johnson	1742
2. Bob Brookmeyer	826
3. Kai Winding	770
4. Bill Harris	462
5. Frank Rosolino	330
6. Jack Teagarden	251
7. Jimmy Cleveland	222
8. Carl Fontana	197
9. Urbie Green	174
10. Buddy Morrow	121
11. Milt Bernhart	97
12. Vic Dickenson	59
13. Frank Rehak	52
14. Trummy Young	51
15. Eddie Bert	48
16. Ray Sims	39
17. Benny Green	32
18. Kid Ory	27
19. Willie Dennis	26
20. Melba Liston	25
21. Tyree Glenn	23
21. Wilbur de Paris	23
21. Eddie Hubble	23
24. Lawrence Brown	21
25. Abe Lincoln	20
26. Tommy Turk	19
27. Britt Woodman	18
28. Bob Enevoldsen	17
28. Herbie Harper	17
28. Lou McGarity	17



BARITONE SAX

1. Gerry Mulligan	2960
2. Harry Carney	490
3. Pepper Adams	236
4. Cecil Payne	200
5. Jimmy Giuffre	199
6. Ernie Caceres	71
7. Gil Melle	68
8. Bud Shank	59
9. Charlie Ventura	37
10. Al Cohn	29
11. Lars Gullin	28
12. Danny Bank	27
13. Sahib Shihab	25
14. Charlie Fowlkes	21
15. Virgil Gonsalves	20
16. Jack Nimitz	19
17. Butch Stone	18
18. Joe Rushton	17
19. Leo Anthony	16
20. Marty Flax	15

TENOR SAX

1. Stan Getz	1903
2. Sonny Rollins	652
3. Zoot Sims	430
4. Bill Perkins	304
5. Coleman Hawkins	273
6. Lester Young	222
7. Lucky Thompson	194
8. Al Cohn	167
9. Bob Cooper	161
10. Bud Freeman	101
11. John Coltrane	79
12. Ben Webster	73
13. Jimmy Giuffre	69
14. Charlie Ventura	62
15. Flip Phillips	59
16. Paul Gonsalves	50
16. Hank Mobley	50
16. Sonny Stitt	50
19. Dave Pell	49
20. Bobby Jones	48
21. Georgie Auld	37
22. Richie Kamuca	29
23. Illinois Jacquet	28
23. J. R. Monterose	28
25. Johnny Griffin	25
25. Paul Quinichette	25
27. Sandy Mosse	21
28. Warne Marsh	20
29. Freddy Martin	19
30. Erroll Buddle	18



PIANO

1. Erroll Garner	954
2. Oscar Peterson	637
3. Dave Brubeck	621
4. Horace Silver	426
5. Andre Previn	381
6. Thelonious Monk	257
7. John Lewis	212
8. Bud Powell	210
9. Billy Taylor	177
10. Hampton Hawes	159
11. Teddy Wilson	125
12. George Shearing	116
13. Russ Freeman	100
13. Hank Jones	100
15. Count Basie	86
16. Lou Levy	79
16. Phineas Newborn	79
18. Duke Ellington	68
19. Lennie Tristano	61
20. Pete Jolly	60
21. Eddie Costa	53
22. George Wallington	46
23. Red Garland	42
23. Dave McKenna	42
25. Mary Lou Williams	34
26. Claude Williamson	33
27. Stan Kenton	31
28. Marian McPartland	30
29. Toshiko Akiyoshi	28
29. Earl Hines	28

GUITAR

1. Barney Kessel	1236
2. Tal Farlow	684
3. Jim Hall	533
4. Johnny Smith	367
5. Herb Ellis	291
6. Kenny Burrell	220
7. Jimmy Raney	188
8. Sal Salvador	169
9. Freddie Green	159
10. Laurindo Almeida	121
11. Les Paul	100
12. Howard Roberts	81
13. Mundell Lowe	68
14. Eddie Condon	55
15. George Van Eps	51
16. Billy Bauer	38
17. Joe Puma	30
17. Chuck Wayne	30
19. Don Hund	29
20. Barry Galbraith	27
21. Bill Harris	23
22. George Barnes	19
22. Dick Garcia	19
23. Jean Thielemans	18
24. Steve Jordan	17
25. Tony Rizzi	16
26. Wilbur Wynne	15

CLARINET

1. Jimmy Giuffre	1522
2. Tony Scott	1391
3. Benny Goodman	454
4. Buddy DeFranco	326
5. Pee Wee Russell	161
6. Woody Herman	122
7. Jimmy Hamilton	116
8. Buddy Collette	99
9. Edmond Hall	85
10. Pete Fountain	76
11. Sam Most	67
11. Artie Shaw	67
13. Peanuts Hucko	53
14. Rolf Kuhn	49
15. Barney Bigard	47
16. Buster Bailey	44
17. Bobby Jones	40
18. John LaPorta	23
19. George Lewis	21
20. Matty Matlock	20
21. Sol Yaged	19
22. Gene Quill	18
23. Bob Wilber	17
24. Lester Young	15

ALTO SAX

1. Paul Desmond	1414
2. Art Pepper	726
3. Sonny Stitt	656
4. Lee Konitz	450
5. Johnny Hodges	402
6. Bud Shank	216
7. Julian Adderley	187
8. Phil Woods	150
9. Jackie McLean	133
10. Zoot Sims	115
11. Benny Carter	100
12. Lennie Niehaus	96
13. Gene Quill	77
14. Charlie Mariano	68
15. Gigi Gryce	67
16. Willie Smith	49
17. Lou Donaldson	42
17. Herb Geller	42
19. Hal McKusick	39
20. Ernie Henry	35
21. Buddy Collette	33
21. Ronnie Lang	33
23. Al Belletto	30
24. Earl Bostic	28
25. Al Cohn	24
26. Pete Brown	21
27. Charlie Ventura	20
28. Dick Johnson	19
29. Lennie Hambro	18
30. Frank Morgan	16

BASS

1. Ray Brown	752
2. Oscar Pettiford	736
3. Leroy Vinnegar	500
4. Paul Chambers	489
5. Red Mitchell	417
6. Charlie Mingus	349
7. Percy Heath	315
8. Milt Hinton	223
9. Chubby Jackson	185
10. Eddie Safranski	115
11. Carson Smith	82
12. Teddy Kotick	63
12. Ralph Pena	63
14. George Duvivier	49
15. Norman Bates	46
16. Arvell Shaw	45
17. Slam Stewart	42
18. Wendell Marshall	41
19. Johnnie Pate	39
20. Max Bennett	35
20. Walter Page	35
22. Don Bagley	34
23. Bill Crow	30
23. Wilbur Ware	30
25. Curtis Counce	26
25. Bob Haggart	26
27. Red Kelly	24
28. Al Hall	22
28. Doug Watkins	22
30. Ed Jones	18



DRUMS

1. Shelly Manne	1141
2. Max Roach	1010
3. Joe Morello	416
4. Jo Jones	358
5. Chico Hamilton	292
6. Gene Krupa	268
7. Art Blakey	265
8. Buddy Rich	224
9. Philly Joe Jones	135
10. Louie Bellson	115
11. Roy Harte	101
12. Osie Johnson	94
13. Don Lamond	78
14. Kenny Clarke	66
14. Mel Lewis	66
16. Stan Levey	61
17. Sam Woodyard	58
18. Connie Kay	47
19. Cozy Cole	42
20. Sonny Payne	33
21. Art Taylor	31
22. Zutty Singleton	30
23. George Wettling	26
24. Frank Isola	24
25. Chuck Flores	22
26. Gene McCarthy	20
27. Larry Bunker	19
28. Ray Bauduc	18
29. Joe Dodge	17
29. Ed Thigpen	17



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MISCELLANEOUS INSTRUMENT

1. Don Elliott (mellophone).....	1105
2. Fred Katz (cello).....	519
3. Bob Cooper (oboe).....	420
4. John Graas (French horn)....	367
5. Julius Watkins (French horn)..	238
6. Shorty Rogers (flugelhorn)....	176
7. Jimmy Smith (organ).....	160
8. Candido (conga drum).....	114
9. Cy Touff (bass trumpet).....	100
10. Sidney Bechet (soprano sax)...	84
11. Oscar Pettiford (cello).....	82
12. Jean Thielemans (harmonica)..	77
13. Stuff Smith (violin).....	72
14. Ray Draper tuba).....	56
15. Steve Lacy (soprano sax).....	49
16. Les Strand (organ).....	42
17. Dick Cary (alto horn).....	39
18. Joe Venuti (violin).....	33
19. Dorothy Ashby (harp).....	32
20. Dave Amram (French horn)....	30
21. Erroll Buddle (bassoon).....	27
22. Ray Nance (violin).....	24
23. Eddie South (violin).....	20
24. Cal Tjader (bongos).....	19
25. Bill Doggett (organ).....	17
26. Jack Costanzo (bongos).....	16
27. Count Basie (organ).....	15



VIBES

1. Milt Jackson	2344
2. Terry Gibbs	767
3. Lionel Hampton	439
4. Red Norvo	256
5. Don Elliott	213
6. Cal Tjader	129
7. Eddie Costa	106
8. Teddy Charles	98
9. Larry Bunker	52
10. Vic Feldman	36
11. Terry Pollard	35
12. Joe Roland	21
13. Johnny Rae	19
14. Emil Richards	18





FLUTE

1. Herbie Mann1344
2. Bud Shank1199
3. Frank Wess 832
4. Buddy Collette 376
5. Sam Most 244
6. Jerome Richardson 118
7. Bobby Jaspar 99
8. Paul Horn 67
9. James Moody 54
10. Dick Healey 32
11. Yusef Lateef 29
12. Billy Slapin 18
13. Moe Koffman 15

ACCORDION

1. Art Van Damme1444
2. Mat Mathews 865
3. Leon Sash 472
4. Pete Jolly 206
5. Dick Contino 136
6. Ernie Felice 83
7. Lawrence Welk 65
8. George Shearing 59
9. Dom Frontierre 58
10. Myron Floren 50
11. Joe Mooney 36
12. Johnny LaPadula 21
13. Tommy Gumina 18
14. Joe Biviano 17
15. Charlie Magnante 15



COMPOSER

- | | |
|--------------------------|----------------------------|
| 1. Duke Ellington ...876 | 16. Ernie Wilkins 51 |
| 2. John Lewis789 | 17. Andre Previn 48 |
| 3. Jimmy Giuffre ...311 | 18. Johnny Mandel ... 43 |
| 4. Bill Holman301 | 18. Jack Montrose ... 43 |
| 5. Quincy Jones ...243 | 20. Billy Strayhorn ... 38 |
| 6. Shorty Rogers ...189 | 21. Ralph Burns 37 |
| 7. Pete Rugolo143 | 22. Manny Albam ... 35 |
| 8. Horace Silver ...122 | 23. Charlie Mingus .. 34 |
| 9. Johnny Richards .116 | 24. John Graas 33 |
| 10. Stan Kenton 96 | 25. George Wallington 30 |
| 11. Gerry Mulligan .. 92 | 26. George Russell ... 28 |
| 12. Bill Russo 90 | 27. Gigi Gryce 22 |
| 13. Thelonious Monk . 84 | 28. Marty Paich 20 |
| 14. Dave Brubeck 76 | 29. Al Cohn 18 |
| 15. Benny Golson 59 | 30. Gil Evans 17 |



JAZZ BAND

1. Count Basie
2. Duke Ellington
3. Stan Kenton
4. Dixie Gillespie
5. Woody Herman
6. Maynard Ferguson
7. Les Brown
8. Ted Heath
9. Johnny Richards
10. Benny Goodman



DANCE BAND

1. Les Brown
2. Les Elgart
3. Count Basie
4. Glenn Miller
Orchestra
Under Ray McKinley
5. Lawrence Welk
6. Ray Anthony
7. Woody Herman
8. Buddy Morrow
9. Duke Ellington
10. Ralph Marterie





COMBO

- | | | | | | |
|------------------------------|------|---------------------------------|-----|---------------------------|----|
| 1. Modern Jazz Quartet | 1109 | 10. George Shearing | 132 | 21. Al Belletto | 44 |
| 2. Dave Brubeck | 667 | 11. Max Roach | 116 | 22. Howard Rumsey's | |
| 3. Chico Hamilton | 560 | 12. Art Blakey's | | Lighthouse All-Stars ... | 43 |
| 4. Miles Davis | 394 | Jazz Messengers | 109 | 23. Thelonious Monk | 40 |
| 5. Jimmy Giuffre | 350 | 13. Australian Jazz Quintet ... | 106 | 24. Bobby Hackett | 38 |
| 6. Gerry Mulligan | 312 | 14. Don Elliott | 102 | 25. Bud Shank | 37 |
| 7. Oscar Peterson | 229 | 15. Erroll Garner | 83 | 26. Johnnie Pate | 35 |
| 8. Shelly Manne | 201 | 16. Horace Silver | 72 | 27. Gene Krupa | 33 |
| 9. Louis Armstrong | 184 | 17. Kai Winding | 68 | 28. J. J. Johnson | 30 |
| | | 18. Shorty Rogers | 57 | 29. Chet Baker | 28 |
| | | 19. Dave Pell | 53 | 30. Stan Getz | 25 |
| | | 20. Art Van Damme | 47 | | |

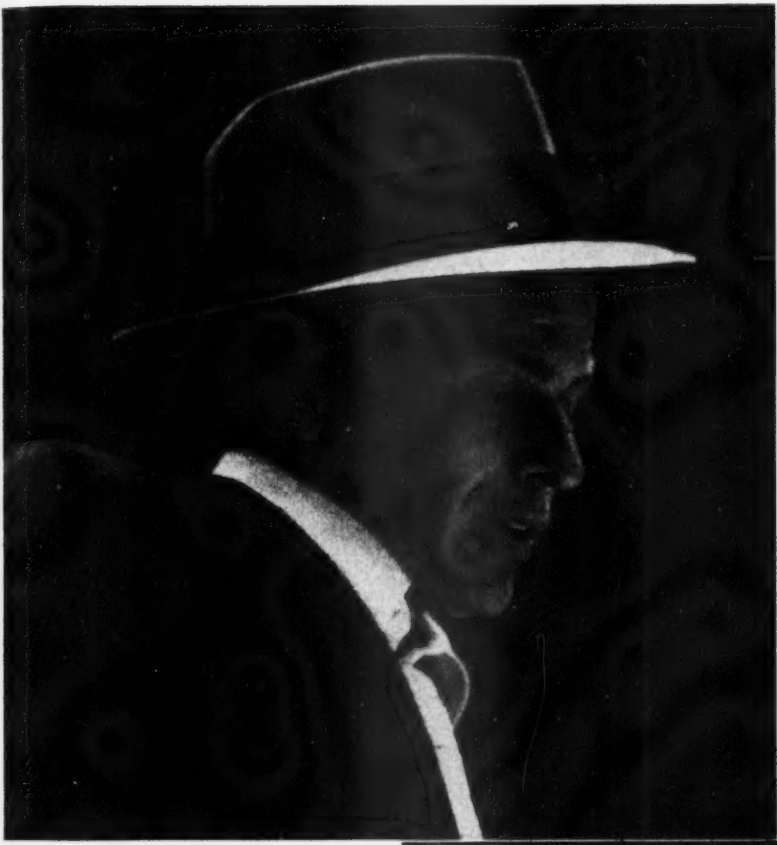


VOCAL GROUP

- | | | | | | |
|-------------------------|------|-------------------------------|----|-------------------------------|----|
| 1. Hi-Lo's | 1904 | 7. Ames Brothers | 87 | 16. Four Aces | 28 |
| 2. Four Freshmen | 1256 | 8. Mary Kaye Trio | 66 | 17. Blue Stars | 25 |
| 3. Jackie and Roy | 307 | 9. Crew-Cuts | 59 | 18. Pat Moran Quartet | 22 |
| 4. Mills Brothers | 294 | 10. Modernaires | 55 | 19. Honey Dreamers | 20 |
| 5. Axidentals | 132 | 11. Platters | 46 | 20. Andrews Sisters | 19 |
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own Beat



SINGER

1. Ella Fitzgerald	1964
2. Anita O'Day	610
3. Sarah Vaughan	499
4. June Christy	352
5. Chris Connor	270
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21. Beverly Kenney	36
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23. Rosemary Clooney	27
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27. Sylvia Syms	20
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SINGER

1. Frank Sinatra	3001
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PERSONALITIES OF THE YEAR



JAZZ

1. Duke Ellington
2. Modern Jazz Quartet
3. Dizzy Gillespie
4. Erroll Garner
5. Count Basie
6. Dave Brubeck
7. Jimmy Giuffre
8. Shelly Manne
9. Louis Armstrong
10. Gerry Mulligan

POPULAR

1. Frank Sinatra
2. Nat Cole
3. Johnny Mathis
4. Perry Como
5. Eydie Gorme
6. Harry Belafonte
7. Ella Fitzgerald
8. Hi-Lo's
9. Sammy Davis Jr.
10. Pat Boone

RHYTHM & BLUES

1. Fats Domino
2. Ray Charles
3. Elvis Presley
4. Joe Turner
5. Joe Williams
6. Dinah Washington
7. Bill Doggett
8. The Platters
9. Little Richard
10. Frankie Lymon

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Toshiko Akiyoshi

TOSHIKO AKIYOSHI, HER TRIO, HER QUARTET—Storyville 12" LP 918: *Kale; Salute to Shorty; Pea, Bee and Lee; Taking a Chance on Love; All the Things You Are; No Moon at All; I'll Remember April; Thou Swell.*

Personnel: Trio: Toshiko, piano; Oscar Pettiford, bass; Roy Haynes, drums. Quartet: Toshiko, piano; Boots Mussulli, alto; Wyatt Ruther, bass; Edmund Thigpen, drums.

Rating: ★★★★★

Though five of these eight tracks add Mussulli's alto to Toshiko's rhythm section, this is basically a blowing session with a minimum of pre-arrangement and pretention. Boots does some of the best work we have heard him contribute on records; both rhythm sections cook energetically, and throughout it all Toshiko's improvisations have more dynamic fire than any but a handful of her contemporaries can generate.

I particularly enjoyed Pettiford's neat punctuations along with Toshiko's delineation of the melody on *No Moon at All*; the breathless pace of *I'll Remember April*, the longest but most consistently exciting track; and the neat fours with Roy on *Thou Swell*.

It may be my imagination, but it would seem that the trio Toshiko had for a couple of months at the Hickory House this summer was more tightly meshed as a unit than either of the groups heard with her here, despite

their generally gratifying collaboration. Perhaps that unit may form the basis for her next LP.

Nat Hentoff's notes are helpful in acquainting you more closely with the wonderful person behind these admirable sounds. (L.F.)

Louis Armstrong - Ella Fitzgerald

ELLA AND LOUIS AGAIN—Verve 12" LP 4006-2: *Don't Be That Way; Makin' Whoopie; They All Laughed; Come Love; Autumn in New York; Let's Do It; Stompin' at the Savoy; I Won't Dance; Gee Baby Ain't I Good to You; Let's Call the Whole Thing Off; These Foolish Things; I've Got My Love to Keep Me Warm; Willow Weep for Me; I'm Puttin' All My Eggs in One Basket; A Fine Romance; Ill Wind; Love Is Here to Stay; I Got a Kick Out of You; Learnin' the Blues.*

Personnel: Ella and Louis, vocals; Oscar Peterson, piano; Herb Ellis, guitar; Ray Brown, bass; Louis Bellson, drums.

Rating: ★★★★★

Don't swings easily; Ella handles the mouthful of lyrics with remarkable grace, Louis sings 2½ choruses, with interpolations from Ella, but the repetition of lyrics through all this tends to pall.

Whoopie is sung by Louis alone. *Laughed* has Louis singing the verse ad lib, delightfully; Ella comes in on the second chorus, and they share the last laugh, with a little problem of pitch. *Come Love* is Ella alone.

Satchmo picks up his horn for 16 muted measures on *Autumn*. The in-

congruity of Louis' personality and the subject matter of the lyrics is at least half the charm, although Ella's impeccable opening chorus in itself justifies this track.

Let's Do It, despite Ella's absence, is one of the glories of the whole album. At a sly, slow tempo, Louis sings the verse and four choruses, including lyrics that will be unfamiliar to many. His elliptical reference to mothballs is worth the price of the whole album.

Ella sings the lyrics *moderato* on *Savoy*, then shifts gears to *bop* it in *up tempo*; a touch of trumpet and a thoroughly informal vocal duet follow, with Satchmo throwing in references to everyone from Chick Webb to Charlie Buchanan (manager of the Savoy ballroom) to Norman Granz. This was an unofficial take, actually made during a rundown on the tune and so happily spontaneous that Granz decided to use it.

I Won't Dance is an unspectacular performance with modulations for the two singers. *Gee* starts with two choruses of trumpet. Louis and Ella both seem to have been enjoying this enduring 30-year-old tune during the vocals that follow, in which they update the lyrics by changing the Cadillac to a Mark VII and a Mercedes-Benz. *Let's* really gets the duet spirit, an element that some of the tracks seem to lack.

Things is all Ella, and all soul. *Warm* opens with an entire chorus sung in octave unison, after which it takes Louis several measures to realize there has been a modulation. This is a slightly disorganized track. *Willow*, after eight bars of Ray Brown, has

jazz best-sellers



1
Shelly Manne,
Friends
My Fair Lady
Contemporary 3527



2
Modern Jazz Quartet
Atlantic 1265



3
Erroll Garner
Concert By The Sea
Columbia 883



4
Nat Cole
Love Is The Thing
Capitol T 824



5
Frank Sinatra
A Swingin' Affair
Capitol W 803



6
Erroll Garner
Other Voices
Columbia 1014



7
Duke Ellington
At Newport
Columbia 934



8
Dave Brubeck
Jazz Goes to Junior College
Columbia 1034



9
Four Freshmen
And Five Saxes
Capitol T 844



10
Miles Davis
'Round About Midnight
Columbia 149

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11 Miles Davis <i>Cookin'</i> Prestige 7094	12 Frank Sinatra <i>Where Are You?</i> Capitol W 855	13 George Shearing <i>Black Satin</i> Capitol 858	14 Shelly Manne, Friends <i>Li'l Abner</i> Contemporary 3533	15 Jonah Jones <i>Muted Jazz</i> Capitol T 839
16 Jimmy Giuffre <i>The Jimmy Giuffre 3</i> Atlantic 1254	17 Milt Jackson <i>Plenty, Plenty Soul</i> Atlantic 1269	18 Louis Armstrong- Ella Fitzgerald <i>Ella and Louis Again</i> Verve 4006-2	19 Ray Charles <i>The Great Ray Charles</i> Atlantic 1259	20 Horace Silver <i>Six Pieces of Silver</i> Blue Note 1539

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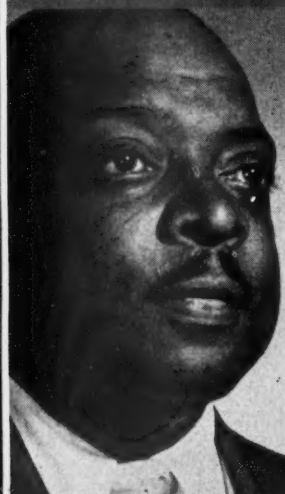
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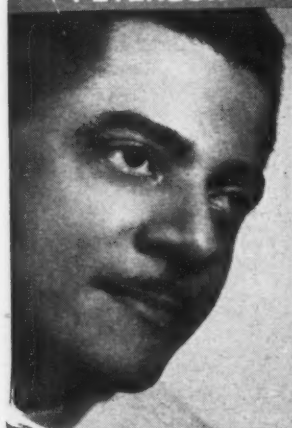


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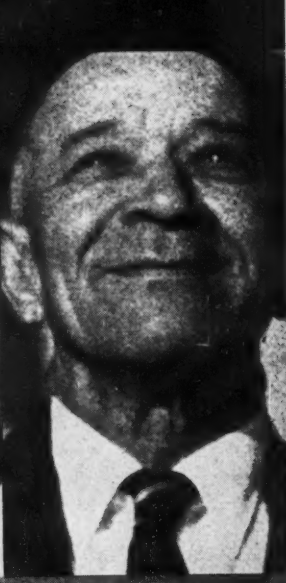
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Louis singing at a tempo that's a little too fast to enable him to give maximum attention to the lyrics, with which he evidently wasn't over-familiar anyway. Then comes his best trumpet work of the whole album, a full chorus with fine funky backing by Herb Ellis.

Louis sings verse and chorus on *Eggs*; Ella, too, sings the verse and chorus. Were all the participants sure they knew the changes on the last two bars of the release? *Romance* is just about the perfect example of this team at its most collaborative—great lyrics and melody, which both seem to know thoroughly; ideal alternation of the five choruses, with Louis and Ella taking eight on the last; and an irresistible beat throughout, for which Messrs. Peterson and Co. must share in the credit.

Ill Wind is a beautifully restrained solo by Ella. *Stay* has Louis playing both obligato to Ella and solo. Though he strains a little now and then, Louis' *Kick* is kicks; it would have been even better as a duet. *Learnin'* starts with trumpet, then Ella, then one of Louis' most moving vocals. Ella comes in a little tentatively for an obligato on his last 16, and takes over at the end, with Louis below her singing the third a little sharp.

Although this album could be faulted on a few minor scores—the occasional problems with intonation and organization, the feeling of emptiness sometimes created by the absence of other horns to solidify the background (this is no reflection on Oscar and company, who are magnificent throughout), the comparative infrequency of the trumpet work—the fact remains that on the whole, judged as entertainment, and from the perspective of anyone who has ever had a phonographic romance with either Ella or Louis, this set is more relaxed and more successful than their previous cooperative venture. It can hardly fail to break sales records for them both. (L.F.)

Don Bagley

BASICALLY BAGLEY—Dot 12" LP DLP 3070: *Basically Bagley*; *Meet Me in St. Louis*; *Louis*; *Ready-Eyed Clyde*; *Robins and Roses*; *'Round Midnight*; *Double Stop*; *Maid of Cadiz*; *The Bachelor*; *They Can't Take That Away from Me*; *Shelly's Half Acre*; *All I Need Is You*.

Personnel: Don Bagley, bass; Jimmy Rowles, piano; Shelly Manne, drums.

Rating: ★★★★★

This is the first LP as a leader for Bagley, the ex-Kenton bassist now with Les Brown. He worked with his own trio for two years and longed for this kind of a recording date during that time. It was worth the wait.

While the LP bears Bagley's name, it is as beautifully cooperative as an LP can be. Rowles plays with an impressively thorough command of the instrument and a perpetually fresh conception that is a ball to follow. Manne, as ever, is melodically inventive and consistently tasteful.

Since there are 11 tracks here, there isn't a good deal of room for extended blowing. On some LPs this is just as well, but here it's frustrating, because of the high quality of musicianship apparent.

Bagley plays with a display of melodic sense that must have escaped me, or been devoured by the band sound, during his Kenton days. He is much more concerned with melodic content than many of the faster-than-sound

bassists, and his playing benefits from it.

Among the tunes, *St. Louis* is delightfully performed. *Robins* is a charming exploration. Bagley is solidly melodic on *Midnight*, and pulsates solidly on *Double*. Rowles' arrangement of *Cadiz* is ingeniously constructed. Rowles plays wonderfully direct, richly communicative piano on *Bachelor*. But there is something of value on each track, with each member of the group making a vital contribution.

This is not experimental jazz. It isn't mood music, either. It's fresh, warm, and solidly-based in jazz tradition. It's the kind of LP I wanted to hear again immediately after reviewing it. I can't say that for too many LPs. (D.G.)

Chet Baker-Russ Freeman

QUARTET: RUSS FREEMAN AND CHET BAKER—Pacific Jazz 12" LP PJ-1232: *Lovers Nest*; *Fun Tan*; *Summer Sketch*; *An Afternoon at Home*; *Say When*; *Lush Life*; *Amblin'*; *Huge Hurkey*.

Personnel: Chet Baker, trumpet; Russ Freeman, piano; Leroy Vinnegar, bass; Shelly Manne, drums.

Rating: ★★★★★

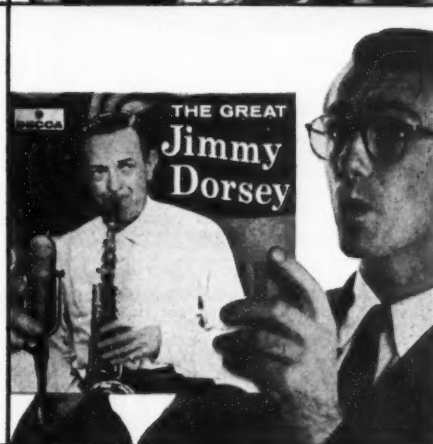
You can listen to some LPs while reading a magazine, knitting, or taking a bath, without missing too much. There is an obvious superficiality about many of the LPs being treadmilled to oblivion today. This is not the case with this LP. You've got to listen carefully. You don't have to assume either the Buddha or fetal position in front of your speaker, but if you relax and concentrate on what these four men are doing you'll be the winner.

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This record is the product of four individualistic, imaginative minds working as a group.

I haven't heard Baker in better form in a long, long time. He plays with a lyrical force and considerable warmth here, indicating, too, a maturity of conception that often was missing in his past efforts.

Freeman's style, as annotator Andre Previn indicates, is one of "tautness and clarity." From a firm rhythmic base, he creates interesting linear patterns. He wrote six of the eight tunes performed here, and there is something of value in each of them. However, when Previn notes that "his invention is unflaggingly melodic," I am forced to disagree. He is an individualist, important in itself, and when at best is quite convincing, but I do not perceive a consistent concern for memorable melodic lines in his compositional efforts.

Vinnegar stands by like Goliath throughout, and Manne is superb—they form two-thirds of a rhythm section any group could use favorably.

Nest is a vibrant performance, with Baker particularly effective. *Sketch* is moody imagery in ballad form with interesting folk music overtones. Its content is communicative, but it is a trifle stiff for my taste. *Home* features an attractive line and a full-toned Vinnegar solo. *When* is a cousin of *I Got Rhythm*. *Life* is given a warm, but non-exploratory treatment. *Ambin*, the longest track, writhes in blues-based sensuality for 7 minutes and 12 seconds, with a simple, pulsating solo by Freeman the high point. *Hugo* is an appealing up-tempo race, with each member soloing unaccompanied as the climax.

Despite the limitations noted, this LP is worth owning. In overall terms, it is a meaningful presentation, characterized by the talent of four fluent jazzmen working cooperatively to create a moving sound. (D.G.)

Al Belletto

WHISPER NOT—Capitol 12" LP T 901:
Falling in Love With Love; Whisper Not; Cross Your Heart; Lover Man; Deed I Do; All for Blues; Sunday; Rudy Tootie; What's New?; 64.
Personnel: Al Belletto, alto; Jimmy Guinn, trombone; Willie Thomas, trumpet; Fred Crane, baritone and piano; Kenny O'Brien, bass; Tom Montgomery, drums. Group vocals on tracks 3 and 7.

Rating: ★★★½

This is not the LP of the year, or any year, but frankly, I hope this group continues to work as a unit, because to these ears it is gradually improving. Instead of capsizing in a lethargic groove, this group seems to be enlarging its scope.

The solos are played with more assurance and skill than they were during earlier days and more of the charts are worth hearing, too, for the collective personality they reflect. One element the group can cherish, for example, is the excellent sense of dynamics that encompasses the book.

Guinn and Thomas play with confidence and considerable skill throughout this set, managing to avoid the clichés of their instruments most of the time. Crane is an asset, too, playing competently on both baritone and piano. O'Brien's sound, which made the group a sextet, is worth having around for the rhythmic drive it provides.

The group manages to entertain and make musical sense at the same time. The members of the sextet are aware

of their responsibilities to an audience, without casting all principles aside in favor of audience reaction. More groups should realize that they're performing for breathing, drinking, eating human beings. I don't find the group vocals offensive, either. I find that the vocals offer a pleasant contrast to the group's instrumental sound.

The interpretations here vary from a flowing west coastish *Falling to Lover Man*, an attractive Thomas tour, to *Deed*, a romping, churning excursion with trombone and trumpet particularly impressive. *New* is rather restrained and *64*, a Nat Pierce tune, is on the Basie side.

This LP is not a shocker, as I pointed out above, and there are solos that don't quite make it, but it is extremely pleasant listening and worth the investment. (D.G.)

Art Blakey

ORGY IN RHYTHM, VOL. 2—Blue Note 12" LP 1555: *Amuck; Elephant Walk; Come Out and Meet Me Tonight; Abdallah's Delight.*

Personnel: Art Blakey, Arthur Taylor, drums; Jo Jones, Specs Wright, drums and tympani (alternating); Sabu, bongo and timbales; Potato Valdez, Jose Valiente, congas; Ubaldo Nieto, timbales; Evilio Quintero, cencerro, maraca, and tree log; Herbie Mann, flute and African flute (wooden); Ray Bryant, piano; Wendell Marshall, bass. Vocals on tracks 2 and 3 by Sabu.

Rating: ★★★

If Art Blakey had discovered Dr. Livingston, he probably would have asked, "Conga or timbales, man?"

Blakey is a drummer. He finds infinite satisfaction in the limitless percussive patterns available on the instrument. What is just as important, he believes, as this LP and its companion volume indicate, that drummers can work together to find these patterns. This is exactly what takes place here.

As Ira Gitler says in his informative notes, this is a "singularly exciting and continually interesting session."

Amuck features a series of wild drum patterns, all of them intriguing. *Elephant Walk*, with Specs Wright on tympani in an appropriate impersonation of an elephant strolling, includes a vocal chant by Sabu, some jungle flute by Mann, more violent drum interaction, and peripatetic messages from Bryant and Marshall. *Come Out* is a semi-calypso mood, with Sabu singing the lyrics, the chorus joining in, and everyone hitting something. *Delight* is a blues, with Marshall leading and Mann and Bryant following before the drummers take over.

This is not for people in small apartments or people subject to headaches on slight provocation, but for those interested in music that encompasses a part of jazz and forms that preceded jazz, this is recommended.

There's a whole lot of cookin' goin' on here, but in this case too many cooks don't mess it up. (D.G.)

Les Brown

COMPOSER'S HOLIDAY—Capitol 12" LP T 886: *Night Blooming Jazz Man; Tropics at Five; Bone Voyage; Lament for a Key; Especially for Two; Apple Valley; Aurora; Brown in Fourth; Park Avenue Escapade; How Now, Brown Cow.*

Personnel: Les Brown, Butch Stone, Billy Uelseton, Matt Uel, Ralph LaPolla, Abe Aaron, reeds; Stumpy Brown, Jim Hill, Roy Main, trombones; Bobby Stiles, Dick Collins, Wes Head, Clinton McMahon, trumpets; Don Bagley, bass; Vernon Polk, guitar; Norm Pokrandt, piano; Lloyd Morales, drums.

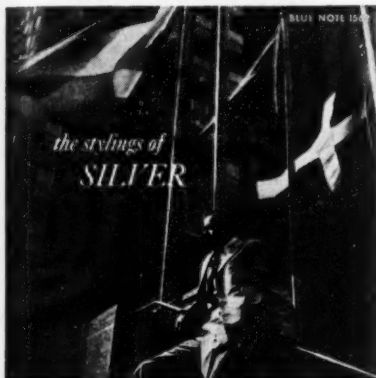
Rating: ★★★★★

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could pull off this type of album. It's a sort of workshop thing, with scores contributed by Andre Previn (*Night Blooming*), Elmer Bernstein (*Tropics*), Jim Hill (*Voyage and Apple*), George Duning (*Lament*), Wes Hensel (*Especially*), Frank Comstock (*Aurora*), Dom Frontiere (*Fourth*), Alfred Newman (*Park Av.*), and Marty Paich (*How Now*).

Some are swingers, others are moody pieces, all are well above and beyond the usual Brown dance fare. They're all cut with the precision and pulse and guts that has enabled Brown's band to remain one of the consistently fine and tasteful dance bands of the last 15 years.

Most interesting, I found, were Dunning's *Lament*, which achieved a yearning mood through the device of having no key signature, and shifting key constantly. Utal and LaPolia appear here on flutes, Comstock's *Aurora*, with its Menotti-like introduction, has a Ken-tonish feel about it. Aaron's fine soprano sax is featured.

Hill's pair lean on trombone sound, and *Voyage* is very pretty theme, lushly blown by the trombone section. The late Bobby Stiles is featured here and on *Night Blooming*, *Especially*, and *How Now*. His passing marks the loss of a trumpet man of great promise.

Don Bagley has a lot to do, too. He's heard to advantage on *Apple*, and *Fourth* as a soloist, and swinging in the rhythm section on the other tracks.

Bernstein's *Tropics*, although cast in 5/4, is reminiscent of his scoring for *The Man With the Golden Arm*. Ussell-ton laps off some booting tenor on *Night Blooming*, *Fourth*, and *How Now*.

While this is not as free-wheeling a band set as, say, Woody's or Dizzy's, considering the band's night-to-night context, it's a model for some of our other bands who have the potential in the chairs. It must have been a ball to cut. (D.C.)

Joy Bryan

JOY BRYAN SINGS—Mode 12" LP 108: *I Was Doin' All Right*; "Round Midnight"; *My Shining Hour*; *When the World Was Young*; *Mississippi Mud*; *My Heart Stood Still*; *You're My Everything*; *When It's Sleepy Time Down South*; *Swinging on a Star*; *What Is There to Say?*; *Down the Old Ox Road*; *I Could Write a Book*.

Personnel: Joy Bryan, vocalist; with Marty Paich, piano and leader; Bob Enevoldsen, clarinet, bass clarinet, valve trombone; Herb Geller, clarinet, alto; Ronnie Lang, clarinet, baritone, alto; Jack Sheldon, trumpet; Red Mitchell, bass; Mel Lewis, drums.

Rating: ★★

Miss Bryan sings with a great deal of enthusiasm, but at this stage of her career with somewhat limited facilities. Her phrasing is awkward at times, and there are spots, too, as on *Heart Stood Still*, when her singing lacks the pulse of the ensemble. Overall, her vocal texture is rather coarse.

On the whole, backings by Paich and his group are tasty and swinging.

There are glimmers of development, as on *You're My Everything*, which she sings with some beat and in easy range. But, she has pitch troubles on *Swinging on a Star*, some trying phrases on *Ox Road*, and occasional range difficulties throughout.

What Is There to Say? shows that she has the makings of a singer. It seems a matter of time and effort before these makings develop to the point where a full LP is justified. (D.C.)

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Dick Cary - John Plonsky
DIXIELAND GOES PROGRESSIVE — Golden Crest 12" LP CR 3024: Royal Garden Blues; High Society; Way Down Yonder in New Orleans; Basin Street Blues; When the Saints Go Marching In; South Rampart Street Parade; Makogony Hall; Muskrat Ramble; That's A Plenty; St. James Infirmary Blues; Darktown Strutter's Ball; Milenberg Jags.

Personnel: (Tracks 1-6) John Plonsky, trumpet; Carl Janelli, clarinet; Don Arnone, guitar; Jack Zimmerman, bass; Mel Zelnick, drums; Urbie Green, trombone; Bill Barber, tuba; Tony Aless, piano. (Tracks 7-12) Dick Cary, alto horn, trumpet; Johnny Glasel, trumpet; Jerry Segal, drums; Hall Overton, piano; Bob Wilber, clarinet, tenor; Will Stanley, tuba; Salvador, guitar; Zimmerman, bass; Green, trombone.

Rating: ★★½

If you doubt your ears when you hear this, that's your privilege. Essentially, the idea is a simple one; take a dozen Dixieland classics and coat them with a veneer of modern, or, in some cases, a good deal more than a veneer. The result, sometimes a bit heavy, is pleasant, listenable, and often quite stimulating.

On the whole, I found Dick Cary's set, the last six tracks, more thoroughly modern in conception and execution. John Plonsky's half-dozen hewed closer to the Dixie line and feel.

Urbie Green shines throughout. His work on a ballad-tempo introduced *That's A Plenty* is lyrical. Cary's chart on *St. James* is very contemporary-sounding.

And it's certainly a relief to hear *Saints* in new clothing.

Glasel, Plonsky, Salvador, and Hall Overton are spotted in good solos. Often, the basic material seems too much for the treatment.

Cary's name is misspelled throughout. A relatively small matter, but one which shouldn't happen. (D.C.)

Paul Chambers

BASS ON TOP—Blue Note 12" LP 1569: *Yesterdays*; *You'd Be So Nice to Come Home To*; *Chasin' the Bird*; *Dear Old Stockholm*; *The Theme*; *Confessin'*.

Personnel: Paul Chambers, bass; Kenny Burrell, guitar; Hank Jones, piano; Art Taylor, drums.

Rating: ★★½

On the basis of this LP alone, I would rank Chambers as one of the best bassists in jazz and certainly the most exciting performer on that instrument to appear in recent years. He has the ability to keep the listener's full attention while playing a solo; he thinks of interesting, intriguing, and beautifully logical things to play; he has excellent rhythm and supplies a fine pulse to whatever he is doing; he has the technique to do whatever he wants. The combination of these produces a remarkable bassist and on this LP he seems, to me at any rate, to be at his best.

Yesterdays, is a moving, provocative exhibition of Chambers ability to solo bowed, and when he goes into tempo at the latter part of the number, he reminds me of a bass version of Stuff Smith in spirit and feeling. The accompaniment is extraordinarily good on this album, too. Burrell is rapidly emerging as the new guitar talent. His solos and his accompaniment here are superb. I was particularly taken by the exchange of roles between bass and guitar on *You'd Be So Nice*. Hank Jones plays particularly well on this same track. Throughout Taylor drums sympathetically, which is to say he does not intrude but helps the organ-ism grow. (R.J.G.)

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Vic Dickenson

VIC'S BOSTON STORY—Storyville 12" LP STLP 920: *Hold My Hand; Mistletoe; In a Sentimental Mood; Love Me or Leave Me; Willie Mae; Lover Come Back to Me; Big Boy; Yesterday; Just One More Chance; Vic's Boston Story; All Too Soon; Cottage for Sale.*

Personnel: Vic Dickenson, trombone; George Wein, piano; Jimmy Woode (tracks 1, 2, 3, 4, 7, 8, 9, 10) and Arvell Shaw (tracks 5, 6, 11, 12), bass; Buzzy Drootin, drums.

Rating: ★★☆☆

The sly, ingratiating, humorous, always musical Dickenson trombone is given an excellent showcase here, with appropriately sympathetic companions. Vic's voice, too, is heard on the winsome *Willie Mae*.

Vic uses a variety of mutes to vary the sound throughout, but although the texture is changed, the overall Dickenson sound isn't muted a bit. Vic's quite personal style dominates at all times.

That the album succeeds so admirably is a tribute to Vic, because sustaining a 12-tune LP with a one-horn quartet can be quite a feat. The answer is in Dickenson, the man, as well as the musician. A less personal conception wouldn't have carried this off. Nat Hentoff's liner goes into Dickenson in depth, and also sketches the elements in his playing which make it timeless and constantly intriguing.

All Too Soon is about as classic an example you'll get of what Hentoff describes as "uniquely representative of the vocalized horn in jazz." (D.C.)

Curtis Fuller

THE OPENER—Blue Note 12" LP 1567: *A Lovely Way to Spend an Evening; Hugore; Ocalypso; Here's to My Lady; Lissy's Bounce; Soon.*

Personnel: Curtis Fuller, trombone; Hank Mobley, tenor (Tracks 2, 3, 5, and 6); Bobby Timmons, piano; Paul Chambers, bass; Art Taylor, drums.

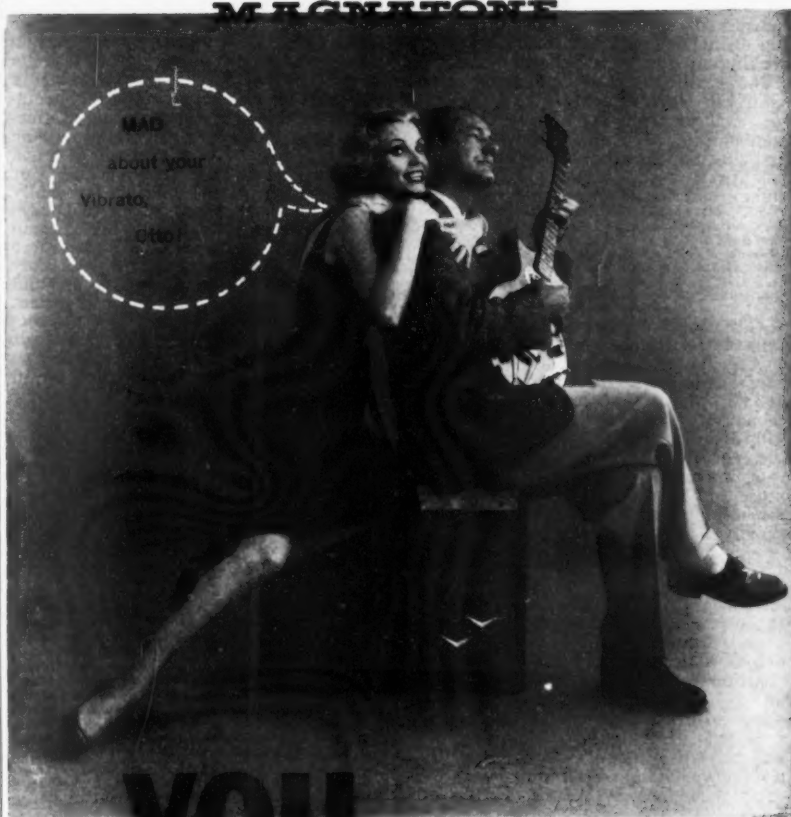
Rating: ★★☆☆

This is the first LP as a leader for Fuller, 22-year-old Detroit trombonist. Fuller, one of a number of promising jazzmen from that city, worked with Kenny Burrell, Tommy Flanagan, and Pepper Adams in the Motor City. He has recorded with Clifford Jordan, Sonny Clarke, and Bud Powell, on other Blue Note LPs, but this is his first opportunity to head his own recording group.

Fuller plays with a tastefully melodic sense in the tradition so well-established by J. J. Johnson. Most of the material contained here is presented simply and directly, with very little embroidery or bizarre wizardry. However, Fuller manifests what seems to me to be an annoyingly limited sense of dynamics that lends a sameness of sound to his performances, regardless of tempo. This tends to make some of his playing a trifle colorless.

Mobley has played with more strength, conceptually speaking, than he does here. Timmons, however, is delicately persuasive, playing with a splendid touch and taste. Chambers solos vividly and joins Taylor in maintaining the virile base of operations.

Fuller's performance here certainly indicates appreciable potential. He could benefit, however, from listening attentively to the dynamic range achieved by Jack Teagarden or Bill Harris, two trombonists he favors, according to the liner notes. Aside from this, Fuller's debut as a leader symbolizes for me the importance of the flow of musicians from Detroit. This city is rapidly becoming the training ground



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for influential jazzmen and more attention should be devoted to the musicians working in that area today.

The excellent cover photo by Francis Wolff is worth seeing. And, of all things, it is a photo of Fuller playing trombone. Blue Note deserves credit for being appropriately obvious. (D.G.)

Dizzy Gillespie-Stuff Smith

DIZZY GILLESPIE-STUFF SMITH—Verve 12" LP MGV 8214: *Rio Pakistan*; *It's Only a Paper Moon*; *Purple Sounds*; *Russian Lullaby*; *Oh, Lady Be Good*.

Personnel: Dizzy Gillespie, trumpet; Stuff Smith, violin; Wynton Kelly, piano; Paul West, bass; J. C. Heard, drums. Vocal on Track 5 by the Gordon family.

Rating: ★★★★★½

Stuff Smith's technique would not impress Heifitz. His immense capacity for life, however, would.

He is, as Nat Hentoff's notes point out, "deeply, passionately involved in the act of jazz expression. He swings with deep abandon, and he builds a temperature of searing height. While his sound may occasionally be raw and hungry, it is a sound that by its blue roots and penetrating, vocalizing power proves itself linked to a past that goes beyond the blues and into a field that hollers and cries."

Dizzy hollers and cries, too, and this set is a mixture of precious roots.

There is a fascinating interplay of horns (Smith's violin is a horn is a horn is a horn), considerable wit and invention, and vibrant drive throughout.

The form is simple, but the thoughts expressed in string and brass are meticulously meaningful and the imaginative power displayed impressive.

The first four tracks are things of

beauty. *Pakistan*, based on an exotic Eastern theme by Dizzy, becomes a discussion of the origins of jazz in Smith's hands. Dizzy contributes a graceful muted solo and Kelly complements it with a comparably effective solo. Smith slashes vigorously on *Moon*, before Dizzy emerges on a burst of notes leading to a dazzling string of related ideas. Smith builds forcefully on *Sounds*, then passes it on to Dizzy; Kelly takes over as Smith punches an obligato. After a gypsy tea room intro by Smith, *Russian* becomes a timely race, with both men digging in and Kelly following in appropriately fleet fashion.

The final track, brief and a bit out of context after the first four, features the hip vocal of the Gordon family and less of Smith and Dizzy.

For the most part, however, this is an inviting collection. Smith and Dizzy are warmly themselves and this is enough for me. Like, you know, Wallace Beery and Victor McLaglen discussing old times. (D.G.)

John Graas

JAZZ LAB 2—Decca 12" LP DL 8478: *Love Me or Leave Me*; *Cluster*; *Mood*; *Three Line Blues*; *Chuggin'*; *Trio*; *Canon-Frari*; *Be My Guest*.

Personnel: Tracks 1, 4, and 5—John Graas, French horn; Jack Montrose, tenor; Gerry Wiggins, piano; Walter Clark, bass; Larry Bunker, drums. Track 2—Graas, Montrose, Bill Perkins, tenor; Paul Chambers, bass; Philly Joe Jones, drums. Track 3—Graas, Montrose, Paul Moer, piano; Chambers, Jones. Track 6—Graas, Montrose, and Clark. Track 7—Graas, Perkins, Moer, Chambers, and Jones. Track 8—Graas; "Bert Herbert," alto; Jimmy Gifford, baritone; Don Fagerquist, trumpet; Dave Pell, tenor; Red Norvo, vibes; Claude Williamson, piano; Howard Roberts, guitar; Curtis Counce, bass; Larry Bunker, drums.

Rating: ★★★

In the past, many of John Graas' compositional efforts have seemed to me to be somewhat pretentious, with limited effectiveness. There has been a stiff quality to his writing which creates a formal atmosphere where an informal one would be more communicative. There is less of this obvious striving for structural identity in this collection, which includes five Graas originals.

Nevertheless, his charts remain, for me, relatively undistinguished as melodic creations. As a jazz soloist, he appears to be improving, in terms of the ability to sustain ideas and create extended lines; although he does not do so with consistency here, he does manifest a maturing respect for the jazz idiom.

The charts, generally speaking, range from Mulliganesque impressions (*Love* and *Chuggin'*) to routine Latin-based rhythmic exercises (*Mood*) to a reasonably flowing large group effort (*Guest*). The value of the LP lies, largely, in the solos. There are many excellent ones, including memorable statements from Wiggins, Clark, Perkins, and Chambers. The solos on *Guest* make it an excellent track, with Graas, Fagerquist, and Norvo particularly impressive.

Graas' work will acquire greater significance in the jazz idiom when he can compose with greater melodic pertinence. His playing, too, should improve as he works with some of the more fluent jazzmen, instead of Libera. It is somewhat difficult to succeed in jazz on a parttime basis and if Graas decides to plunge into the



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field full-time he could succeed as a composer and instrumentalist.

This LP is pleasant listening, to use a rather ambiguous term. It may be that Graas will have more to say in future LPs. Some of the material contained here indicates that he's heading in a logical direction. (D.G.)

Kamuca-Perkins

TENORS HEAD-ON — Liberty 12" LP LRP 3051: *Cotton Tail*; *I Want a Little Girl*; *Blues for Two*; *Indian Summer*; *Don't Be That Way*; *Oh! Look at Me Now*; *Spain*; *Pick a Dilly*. Personnel: Richie Kamuca, Bill Perkins, tenors; Pete Jolly, piano; Red Mitchell, bass; Stan Levey, drums.

Rating: ★★★

Asserting that all blowing sessions don't have to take place on the east coast, with Hank Mobley, Don Byrd, and Jackie McLean, Howard Rumsey, the respected proprietor of the Light-house, has produced this chartless session in 40-15,000 cps Spectra-Sonic sound.

Although there are glimpses of glory from each participant, this set won't scare any listener. At best, and consistency is not one of its virtues, this is pleasant, relaxed blowing.

Perkins is reasonably fluent throughout, indicating on several occasions why he has acquired more prestige in recent months. Kamuca is less impressive, but does indicate a more mature command of his instrument than he has, for me, in past performances.

Jolly pulsates ferociously throughout, playing a variety of interesting lines. Mitchell is characteristically melodic in solo efforts and firm in rhythmic support. Levey is becoming a well-tempered drummer and rarely intrudes, something of a feat for one who churned the Kenton board.

The tenors are appropriately tender on the lovely *Girl* and equally moving on *Summer*. There is more action on *Tail*, Mitchell's *Blues*, and Al Cohn's *Dilly*.

For those fond of blowing sessions, Perkins, Mitchell, or Jolly, this is worth hearing. It is not a landmark, but it is representative of the work of some of jazz' more able performers. (D.G.)

Hal Keller

DEBUT — Sand 12" LP HKLP-C-7: *Boris Wastn't Goudunov*; *Quiet Evening*; *Chevy's Chase*; *So Little Time*; *Blues for Jerry*; *Devil Eyes*; *Summer Song*; *The Black Cat*; *Theme for a Starlet*; *Last Night in Town*; *Stop!* Personnel: Hal Keller, piano; Kenny Smith, guitar; Foy Blanton, bass.

Rating: ★★

Keller is a transplanted Chicagoan now living on the west coast. He is a graduate of the American Conservatory of Music in Chicago and played with several groups in that city.

He wrote the 11 tunes performed here; they are his first published works. He is endorsed in the liner notes by Pete Rugolo.

The recording engineer didn't give Keller much aid in making this a successful recording debut. The mike placement, with a mike not over the instrument or near it, but apparently right in it, gives the piano an agonizingly imbalanced sound.

In addition to this basic handicap, Keller doesn't do too much in his own behalf. His compositions are largely undistinguished. *Summer* might make a memorable pop tune, with lyrics. *Town* is pleasantly conceived. The others not notable jazz compositions.

Keller manifests a florid, ornamental



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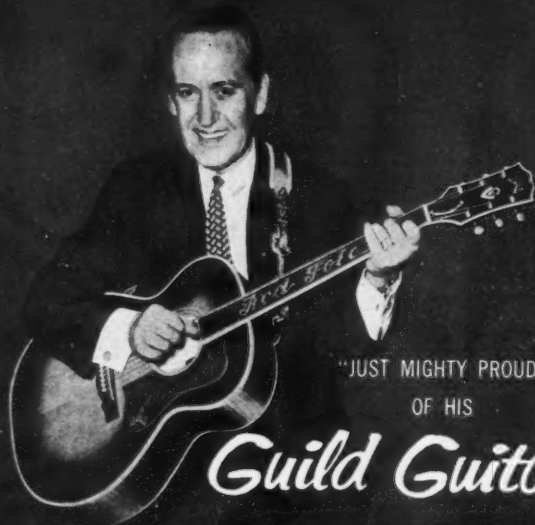
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style that hampers a smooth conceptual flow. He has a tendency, top, to resort to percussive and/or cocktail piano devices, which give his performances a lack of depth.

Guitarist Smith, who has worked with various western groups in Oklahoma, plays well here, somewhat in a country blues tradition with urban adjustments. Blanton, who has worked with Harry James and Spade Cooley (Jimmy Giuffre worked with Cooley, too), plays competently, too. This, according to the notes, is the record debut for all three performers; Smith and Blanton emerge more gratifyingly than does Keller, who plays rather stiffly and self-consciously.

Keller's debut is not a successful one. But rather than view him in a totally negative light, I should note that continued work with some of the more competent jazzmen on the west coast, and additional efforts at composition, could lead him to more rewarding LPs. (D.G.)

Elliot Lawrence

JAZZ GOES BROADWAY—Vik 12" LP LX-1113: *Jubilant T. Cornpone; Just in Time; Big D; I've Grown Accustomed to Her Face; On the Street Where You Live; Meck the Knife; Joey, Joey; If'n; Look at 'er; Standing on the Corner.*

Personnel: Elliot Lawrence, piano; Jimmy Cleveland (Tracks 1, 3, 6, 8), Urbie Green (Tracks 2, 4, 5, 7, 9, 10), trombone; Art Farmer (tracks 1, 3, 6, 8) and Nick Travis (tracks 2, 4, 5, 7, 9, 10), trumpet; Gene Quill (tracks 1, 3, 6, 8), alto; Zoot Sims, tenor; Al Cohn, baritone; Hal McKusick (tracks 2, 4, 5, 7, 9, 10), clarinet; Don Lamond, drums; Chubby Jackson, bass.

Rating: ★★ ★

With more and more emphasis being placed on jazz versions of Broadway shows, this set comes as a welcome addition, largely because, as Nat Hentoff notes in his liner, "often the jazz approach to the material was carefully diluted in order to assure a 'safe' assortment of marshmallows or background quasi-listening."

I found *If'n* peppery and intriguing. Cleveland, Farmer, Quill, and Zoot get into a swapping session with Lamond, who seems never at a loss to know exactly what to play.

Cleveland's work on *Jubilant* is percussive and tasty. Green's vehicle, *Joey, Joey*, is a lovely piece of mood jazz. Hal McKusick contributes a lacy clarinet version of *Look at 'er*. Cohn's *Just in Time* is gritty and moving; and Farmer's *Big D* is a ball.

The charts are sparsely sketched, leaving plenty of room for blowing. The ensemble sound is low and reedy. Chubby's work on *Corner* nearly steals the track from Travis. (D.C.)

Mel Lewis

MEL LEWIS SEXTET—Mode 12" LP 103: *Brookside; You Took Advantage of Me; Zig-Zag; Jazz Goes to Sivas; Charlie's Cavern; Gray Flannel.*

Personnel: Mel Lewis, drums; Charlie Mariano, alto & tenor; Bill Holman, tenor & baritone; Jack Sheldon, trumpet; Marty Paich, piano.

Rating: ★★ ★ 1/2

A pleasing, somewhat glib set by a sextet of good instrumentalists, this is highlighted by an easy-moving *Cavern*, and peppery *Sivas*.

The blowing is uniformly good, with Mariano's alto work on *Advantage* very tasty. Holman, who has his troubles with squeaks on *Cavern*, boots easily in *Flannel*. Sheldon blows hot and cold, and Paich is handsomely heard in his solo spots.

Overall, a comfortable, sometimes stimulating set. (D.C.)

Herbie Mann

SULTRY SERENADE—Riverside 12" LP RLP 12-234: *Let Me Tell You; When the Sun Comes Out; Professor; Lazy Bones; Sultry Serenade; Little Man You've Had a Busy Day; One Morning in May; Swing Till the Girls Come Home.*

Personnel: Track 1, 2, 4, 5, and 7—Mann, flute, alto flute, and bass clarinet; Jack Nimitz, bass clarinet and baritone; Urbie Green, trombone; Joe Puma, guitar; Oscar Pettiford, bass; Charlie Smith, drums. Tracks 3, 6, and 8—Mann, flute and alto flute; Puma, Pettiford, and Smith.

Rating: ★★☆☆

While I was reviewing this LP, my wife walked in and murmured, "My, that's lovely, delicate music."

My wife doesn't review records for me, despite the comments of certain people, but she had a point. This is a lovely, delicate LP.

It is more than run-of-the-mill music, a term I often resent. It is wonderfully relaxed, but moving, small group jazz. The musicianship is excellent and the total impact is effective. These are subtle sounds, projecting warmth without a single honk.

According to the liner notes, "Herbie concentrates here on developing and maintaining a continuing basic mood..." He does this admirably, in sextet and quartet settings. He solos melodically on three instruments, indicating that he will have much to say on the bass clarinet, too, in the immediate future. The support is as sympathetic as support can get. Green solos well and Nimitz blends excellently. Puma, Pettiford, and Smith back the horns, and Mann alone on three tracks, with the best of taste.

The tunes are well-selected, including the lovingly treated *Sun and Bones*. Pettiford's *Swing* is memorable, with Pettiford soloing with impressive maturity. Frankly, I didn't hear a dull

track on the LP and in terms of Mann's effort to sustain a given mood throughout the LP, this is somewhat amazing.

This LP won't alter the course of jazz, but it wasn't intended to do so. As another manifestation of Mann's many talents and as an indication of the kind of rare cooperation that can exist at a record session, this is a fine buy. (D.G.)

Wingy Manone

TRUMPET ON THE WING—Decca 12" LP DL 8473: *Clarinet Rumble; Sweetheart of Sigma Chi; Real Gone; Trumpet on the Wing; Can't Get You Off My Mind; Two-Beat Special; Just Plain Struttin'; Biloxi; Burlesque; Baby, Change Your Mind; The Rarest Jewel; You Can Come Collin' Again.*

Personnel: Wingy Manone, trumpet and vocals; piano, Charles Queener; drums, Cliff Lee-man; Anthony Ortega (tracks 1, 3, 5, 7, 8, 9, 11, 12), tenor and alto; Dean Kincaid (tracks 2, 4, 5, 6, 7, 8, 9, 10, 11, 12), baritone; Hank D'Amico, clarinet; Raymond Diehl (tracks 2, 4, 6, 8, 9, 10), and Lou McGarity (tracks 1, 3), trombone; Carmen Mastren (tracks 2, 4, 6, 8, 9, 19), and George Barnes (tracks 1, 3, 5, 7, 11, 12), guitar; Bob Haggart (tracks 1, 3, 8, 9), Milt Hinton (tracks 2, 4, 6, 10), and Sanford Block (tracks 5, 7, 11, 12), bass.

Rating: ★★☆☆

Wing's gravel voice and Lou McGarity's tasty trombone help make this a listenable, often stimulating set. Wingy blows well, particularly on *Callin'*, and McGarity is great on *Ramble*.

The whole set is rather good-natured Dixieland, with *Real Gone* an out-and-out bit of relaxed rock 'n' roll. Hank D'Amico is heard briefly. The *Sweetheart of Sigma Chi* now hails from New Orleans, in Wingy's version.

And who is the unlisted trombone on *Struttin'*, *Rarest Jewel*, and *Callin' Again*? (D.C.)

Thelonious Monk

MONK'S MUSIC—Riverside 12" LP RLP 12-242: *Abide with Me; Well, You Needn't; Ruby, My Dear; Off Minor; Epitaphy; Crepuscule With Nellie.*

Personnel: Thelonious Monk, piano, leader; Ray Copeland, trumpet; Gigi Gryce, alto; Coleman Hawkins and John Coltrane, tenors; Wilbur Ware, bass; Art Blakey, drums.

Rating: ★★☆☆

Although there are a few moments of relative disorganization on this set, the compelling musical personality of Monk more than makes up for it.

Starting with the less-than-a-minute version of *Abide*, played by the horn choir, through the final notes of *Crepuscule*, with its old blues feel underlying modern raiment, the album is to date the best cross section of what Monk is doing today with a group.

Hawkins, who can appear in virtually any context and feel musically right at home, appeared lost structurally on two of the tracks. Blakey and Ware propelled him into his solo on *Well, You Needn't*. When it seemed that Hawk was looking for a foothold, Blakey fed him a climactic roll, and Ware gave him an ascending line on which to build. Ware earlier performed the same function for Coltrane, who popped in a bit late after Monk's shouted: "Coltrane, Coltrane." Ware punched the same note for some eight bars before biting into an ascending line, giving Coltrane's solo a tremendous rhythmic boost.

On the brittle *Epitaphy*, Hawk had a false start on his solo during Blakey's session at the drums, but Art later fed him a clean break on which to start blowing.

Rather than detracting from the performance here, these minor occur-

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rances only heighten the feeling of spontaneity.

Hawk is noble and warm on *Ruby*, and Monk is moody and firm on *Crepuscule*. *Off Minor*, a blatant and thoroughly Monk piece, features excellent soloing by Hawk, Copeland, and Monk, with a brief burst of fireworks from Blakey.

Throughout, Monk is the dominant force. The music, whether blown by the horns or rapped out by his hands, is as much a part of him as his thoughts. It is a highly personal music, now brittle and seemingly spastic; now firm and outspoken. But always it is unified in conception and in overall sound.

It is a tribute to Monk that within this intensely personal music, a soloist like Coltrane can develop a singularly personal style of his own, while fitting into the frame of Monk's reference. Trane's work on *Epistrophe*, for example, is about as fine as I've heard from him on record. In person, his playing is constantly tense and searching, always a thrilling experience.

This is one to play again and again with no diminution of pleasure, or of discovery. (D.C.)

Gerry Mulligan

GERRY MULLIGAN QUARTET — Pacific Jazz 12" LP PJ-1228: *Bweebida Bweebida*; *Birth of the Blues*; *Baubles, Bangles, and Beads*; *Rustic Hop*; *Open Country*; *Storyville Story*; *That Old Feeling*; *Bike Up the Strand*.

Personnel: Gerry Mulligan, baritone sax and piano; Bob Brookmeyer, valve trombone; Bill Crow, bass; Dave Bailey, drums.

Rating: ★★★★★

Recorded live at Boston's Storyville, even unto George Wein's end-of-set acknowledgment at the close of side 1, this set is about as good a sample of the Mulligan-Brookmeyer meeting of the minds as we'll ever have on records.

High points for me are the compelling way each hornman works a contrapuntal second line to the other's solo, the unhurried but still tingling bass work by Crow, and the free flow of ideas in Mulligan's blowing.

On *Bweebida*, for instance, he rolls through several choruses, building eas-

ily to a climax, prodded by Brookmeyer. *Baubles* is the neglected show tune which Gerry was making a jazz standard. Following Mulligan's gritty but pretty solo, Bailey and Crow break rhythm to send Brookmeyer through the bridge. Brookmeyer is superb on *Rustic Hop*.

Gerry opens *Storyville Story* with some lean, bluesy piano. Brookmeyer takes an appropriate chorus, then hands over to more Mulligan keyboard, a bit of fancy bass work by Crow, some characteristically tasty fours by Bailey, more piano and out. Gerry's piano playing has the same directness he applies to the baritone.

Feeling is a fine walking ballad, with some lyrical Brookmeyer at the close. *Bike's* melody is about as thinly disguised as the spoonerism it bears as a title, but it has some typical horn interplay, and some fine fours during which Gerry finishes off a phrase in three short bursts on Bailey's time, but welcome nonetheless.

Well worth having as a reminder of what this group accomplished before it broke up last summer. And, don't fail to read the liner notes about gathering notes for a liner by Father O'Connor. They're as intelligent and witty as the music on the record. (D.C.)

Fats Navarro

THE FABULOUS FATS NAVARRO, Vol. II—Blue Note 12" LP BLP 1532: *Lady Bird* (alternate master); *Lady Bird*; *Jahbero* (alternate master); *Jahbero*; *Symphonette* (alternate master); *Symphonette*; *Double Talk* (alternate master); *Dancing with Bud* (alternate master); *Dance of the Infidels* (alternate master); *The Skunk* (alternate master); *Bopation*.

Personnel: Navarro, Howard McGhee (Tracks 7, 10, 11) trumpet; Sonny Rollins (Tracks 8, 9) Wardell Gray and Allen Eager (Tracks 1-6), tenors; Ernie Henry (Tracks 7, 10, 11), alto; Bud Powell (Tracks 8, 9), Tadd Dameron (Tracks 1-6), Milt Jackson (Tracks 7, 10, 11), piano; Tommy Potter (Tracks 8, 9), Curly Russell (Tracks 1-7, 10, 11) bass; Roy Haynes (Tracks 1-6), Kenny Clarke (Tracks 7, 10, 11), drums; Chano Pozo (Tracks 1-6) bongos.

Rating: ★★★★★

Navarro's untimely death in 1950 at the age of 26 robbed the jazz world of an exciting trumpet voice. This collection, and Vol. 1 (Blue Note BLP 1531), Navarro's first 12-inch LPs, constitute the bulk of his recorded legacy. The use of alternate masters, in this volume seven are presented, shows the pattern of retaining and discarding used by Fats in building his solos.

Navarro's was a lyric bop horn. Its sound was flowing, although the tension crackled underneath. A good illustration is his solo on *Jahbero*, in which he retains the basic introduction on both the original and the alternate, but he improves his phrasing on the former.

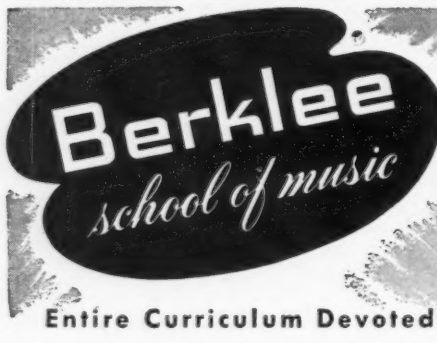
The *Double Talk* alternate master here is almost as exciting as the original, which covered two sides of a 10-inch 78, and is included in the earlier volume.

Fats' soloing on this alternate, however, isn't as cohesive as on the original. McGhee is equally persuasive on both versions.

As colleague Leonard Feather notes in the liner, these sides were termed progressive when first issued but now can be seen "as part of an honorable past, now to be heard nostalgically."

As an afterthought, I might add that Navarro seemed destined, had he lived, to outgrow the strictures of straight bop and become an important voice in

(Continued on Page 45)



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the blindfold test

Another Look

By Leonard Feather

Back in the days when *The Blindfold Test* was a newcomer to *Down Beat*, one of the first interviews was a joint session with Jimmy and Marian McPartland. As I pointed out at the time, the contrast in their musical backgrounds and interests was bound to produce provocative variations in their reactions as they listened together to a record miscellany.

This time it occurred to me that their reactions might be even more valuable under "separate-but-equal" conditions. Marian listened to 10 records, offered her comments and withdrew; later the same afternoon Jimmy dropped by, heard the same 10 records and, it seemed to me, reacted in some instances a little differently than he might have had this been another dual-listening session.

Marian's reactions appear below; Jimmy's comments will appear in the next issue. Neither McPartland was given any information about the records played; moreover, Jimmy did not know that he was listening to the same 10 records to which Marian had given her own blindfold reactions. Both interviews were tape recorded.

The Records

1. Dizzy Gillespie. *That's All* (Verve). Lee Morgan, trumpet; Billy Mitchell, tenor sax; Charlie Persip, drums; Wynton Kelly, piano.

That's crazy! Whew! I really don't know who that was. It had so much spirit—it's lovely and really wailing... Trumpet was just a shade sharp, and that bothered me, but I thought he was excellent. Later on there was an alto solo, wasn't there? That's why I wanted to hear it again, because I was listening to the overall thing and a solo went by and I think it was an alto solo. The drums sounded very good, too. The whole thing was very alive... as if they were enjoying what they were doing.

I have a feeling it was one of those put-together bands for a record date. However, it might be Maynard Ferguson's band. I suppose I say that because of the trumpet solo. But it sounds almost too conservative for Maynard. The few bars the piano had were very nice. It sounded like everyone really was working as a team. I'd give that four stars.

2. Bobby Hackett. *Henry Hudson* (Capitol).

I love that. I'd call that sort of arranged Dixieland, although Jimmy hates for me to use that word, but you have to use it to describe the music—some kind of a peg to hang your hat on. I'm almost tempted to think it might be Red Nichols, and yet it doesn't have his sound on trumpet. I haven't heard the Bob Scobey band. If I had, I might take a guess that it was him.

I think it's very well done for that kind of thing. I enjoyed it very much. I really don't care for Dixieland groups when they all just stand up and blow without any kind of organization. I would say this is a three-star record for me.

3. Toshiko Akiyoshi. *Salute to Shorty* (Storyville). Boots Mussulli, alto sax.

I'm always saying there's no such thing as a difference between east coast and west coast jazz, but once in a while you hear some little figures

that are reminiscent of things Shorty Rogers does a lot, and so the thought is implanted in your mind that this is a west coast group. I really don't know who it is. Of course, it's one of the funky school of piano players. I admire their approach.

Could it possibly be Russ Freeman, or it might be Pete Jolly? I would say it's a west coast group but I still protest there isn't that much difference. I don't know whose group it is or who the tenor player is. It's a nice little original and very well done. It's hard to rate a thing on hearing it once, because if I listened to it more I might like it more, but on the other hand I might get a little bored because it is repetitious in places. Three stars for this.

4. Dixieland at Jazz Ltd. *A Good Man Is Hard to Find* (Atlantic). Bill Reinhardt, clarinet.

This doesn't move me. This is just a little too old style for me. The rhythm seems kind of pedestrian and I suppose if I had listened to it 30 years ago I would have said "Yeah! That's a gas!" But listening to it now—although what they're doing is good, it's like a museum piece. The clarinetist has that Pee Wee Russell sound—that mournful sound. It either was Pee Wee or somebody doing a pretty fair imitation of him. I don't know who the personnel were. I would say two stars.

5. Charles Mingus Trio. *Hamp's New Blues* (Jubilee). Hampton Hawes, piano; Danny Richmond, drums.

Bud really started something, didn't he? A whole race of new-style piano players. It has things of Horace about it and Hampton Hawes. Very excellent piano player—wonderful. I love that style of playing. It sounds like the mighty Blakey on drums.

I guess I have it in for drummers. I often wonder if piano players dig all that stuff that's going on behind them, but I guess they must like it or they would holler out "Stop that racket!"

This is something that bothers me, but I like that record very much. I don't know who it is, because I've given

up trying to guess a Bud Powell record any more. Some of the things he does he has flashes of such good things and others I don't like as much as some of the old things. It doesn't quite sound like Horace. I think he's marvelous—has such a spirit and spark. I love to listen to this kind of music. This is a four-star for me.

6. Dixieland Goes Progressive. *When the Saints Go Marching In* (Golden Crest). Urbie Green, trombone; Dick Cary, E-Flat horn.

Ha! Ha! That's too much! Whoever's idea it was, I think it was great. Even though it was done in a spirit of fun, and it shows the contrast between the old and the new very well. Whoever played trombone sure has got Brunis down. I wonder if he played it lying down. It was wonderful. I don't know who it is because I don't know who could play in that old style and then change around and play so modern or so tasty. In fact, it made me decide that I'm going to the job tonight and play *The Saints*. Those old tunes don't have to be played in that idiom—like *Muskrat*—they can be played modern style. We do *Royal Garden Blues* and *Struttin' with Some Barbecue*. Those things are crazy—they're wonderful tunes. I think this was very well done—that's a four.

7. Jazz Messengers. *Mirage* (Elektra). Jackie McLean, alto; Bill Hardman, trumpet.

There's a guy should give a low bow in the direction of Charlie Parker, whoever he may be. It sounds like nobody knew it too well. If I had been on that date I would want to have them make it over again, because that trumpet player played out of tune. It spoils the record—in fact, it's things like that that kind of turn some people against the modern sound. I felt that wasn't carefully done and for the sake of going a little over the three hours they should have said "Come on, let's make another one and to heck with the expense."

I think it was one of those originals you make at the last minute for a record date. That's probably why the



trumpet didn't play so good. I imagine he's much better; he just got caught on a bad day. One star for this, because I can't stand out-of-tune playing.

8. Red Allen. 'S Wonderful (Victor). Coleman Hawkins, tenor sax; Marty Napoleon, piano; Cozy Cole, drums; Allen, trumpet.

At the last part somebody had to go and stick in that little piece of showmanship and it made me immediately think this might be part of the Metropole band. They're so used to standing up there on the bar and gassing the customers, that they had to stick in that business of drums and high notes on the trumpet. Sounded like Cozy Cole in places. I liked it up to that last part. Why did they have to do that? It was really wailing along.

That was another record that had a lot of spirit. How did that piano player get in there? He sounded very boppy... That could be that French guy—Andre Persiani? I'm a little uncertain about the trumpet player. At times I thought it might be Charlie Shavers because of the exuberance and certain things he did, but I thought the overall thing was wonderful.

I was thinking to myself—I really will go down to the Metropole this weekend and ask them if I can sit in. That Coleman Hawkins is the end. He just kills me. I'll give that 4½ stars.

9. Teo Macero. Polody (Prestige). Comp. Teddy Charles.

Lugubrious music. It has that sort of lachrymose quality—a certain dispirited air... A sort of "What's the use of going on?" It makes me want

to jump out the window. I don't think I'll mention any names on that record, but I thought everybody sounded very dispirited and I didn't care much for the tune... It seemed like it went nowhere. They all needed a good walk around the block or something. No stars!

10. Ted Heath. Love for Sale (London). Frank Horrox, piano and arr.

That's a gas! Who is it? First of all, it's so well recorded. They get a wonderful clean sound with the band and the wonderful dynamic things they do when the band comes in. That's a terrific sound. I don't know who recorded it, but they must have had a hell of an a&r man or engineer to do that. The piano player actually eludes me, because whereas he's very fast and does things reminiscent of Oscar Peterson, I don't feel that it is Oscar. He's an awfully good player. I think this was the end—that's five stars for me.

And Then I Played...

New York—At a recent recording session, the two a&r men and the engineers were so absorbed in the choruses being reeled out by two tenor men and the pianist that they almost failed to notice the trumpeter on the date waving frantically for admission to the control room.

When he finally gained entry, it was to gasp, "Man, I forgot what we're playing. How does the out chorus go?"

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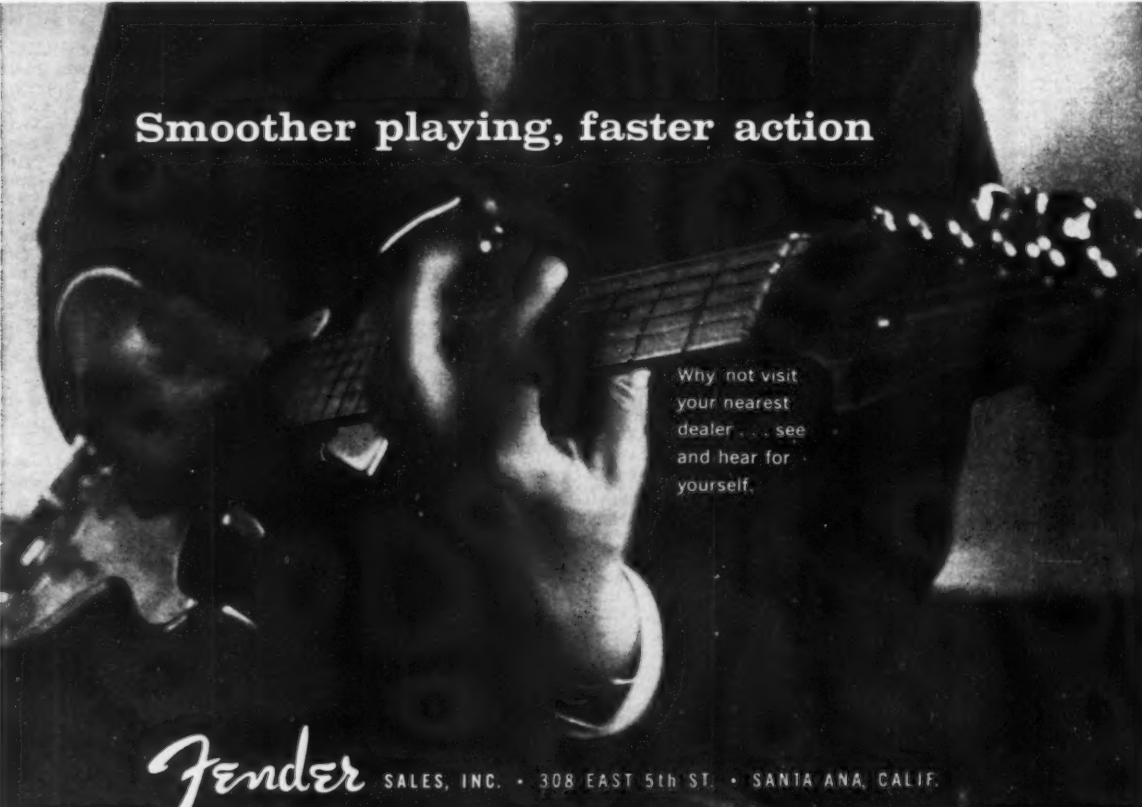
(Continued from Page 6)

Oscar Pettiford's group... The Bobby Scott duo, with bassist John Neves featured, shared the Bohemia bandstand with Les Jazz Modes early in December. Horace Silver (Dec. 2-22), the Teddy Charles duo (Dec. 9-15), Mose Allison's trio (Dec. 16-22), the Reese Markewich Mark V (Dec. 23-Jan. 4), and the Randy Weston quartet with Cecil Payne (Dec. 23-Jan. 5), are upcoming... Allen Eager and Billy Byers returned from Paris in mid-November... Toshiko's drummer, Jake Hanna, went with Woody Herman, joining fellow Berklee schoolers Bill Berry and Jay Migliori... Dick Katz was set to be alternate pianist at the Hickory House... Mary Lou Williams and her trio set to return to the Composer Dec. 26.

All the tickets to Mahalia Jackson's concert at Judson Memorial Church in Greenwich Village went so fast some reviewers were shut out... Nat Cole, whose NBC-TV show was scheduled to die after 60 consecutive weeks on the air, skipped to Australia for a quick six days of personal appearances late in November... Moon Dog, also known as Louis Harden, has written articles on solar calendars for the International Geophysical Year.

Chicago

JAZZ, CHICAGO-STYLE: The first, and one of the best, female jazz pianists, Mary Lou Williams, is sharing the Blue Note bill with a group headed by



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The Bobby John Neves bandstand in Decem-2-22), the -15), Mose the Reese 23-Jan. 4),artet with), are up-and Billy s in mid-drummer, y Herman, oolers Bill Dick Katz nist at the u Williams the Com-

Jackson's Church in fast some Nat Cole, scheduled to ks on the r a quick ances late also known n articles ernational

The first, jazz pian-earing the headed by

the commander of the bass, Oscar Pettiford. Duke Ellington's band will be sweetly thundering around the Note beginning Dec. 20, staying around to celebrate New Year's eve. Carmen McRae and Max Roach's quintet open Jan. 2 for two weeks . . . Dorothy Donegan is on another rampage at the London House. Ralph Sutton, who remembers the how-to-do-it of stride piano, opens the new year at the London House, to be followed half way through January by Jonah Jones' group. Carmen Cavallaro is slated to play jazz at the London House for four weeks, beginning Feb. 19. Eddie Higgins' trio continues to entrance Monday-Tuesday diners and drinkers at the club.

Singer Helen Merrill, who can be very very good to hear and always is good to see, and philosopher Mort Sahl, are at Mister Kelly's for a brief stay. Miss Merrill moves on Dec. 23, but Sahl remains, with Teddi King as his co-worker. Comic George Mattson and a pair of lovelies identified as the Smith Twins open Jan. 6 for four weeks. Dick Marx and Johnny Frigo, the Tinker and Evers of Rush St., take their chances at Kelly's on Monday and Tuesday nights, as they have for the past year.

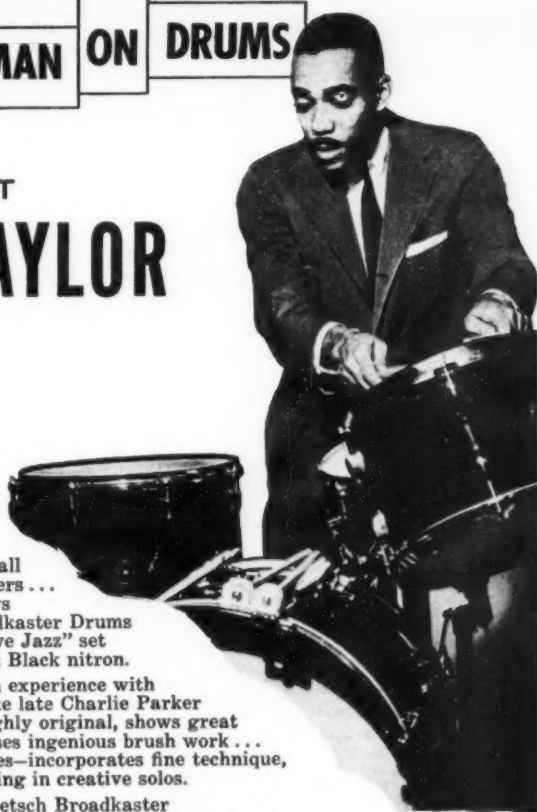
Georg Brunis and his Dixieland associates will vacate the Preview lounge Dec. 27, to make way for the arrival of the Riverboat Five Plus Two. After a three week sojourn, the Riverboat crew will sail away as the Chain Gang, a Dixie group featured on a recent Arthur Godfrey Talent Scouts show, move in for a two-week stay on Jan. 15 . . . Ocie Smith and Dakota Staton are at Robert's Show club. Dinah Washington returns to Robert's for Christmas and will be on hand for two weeks, until the Jewel Box review opens Jan. 8 for four weeks.

The splendid Ramsey Lewis trio, with the strong-handed El Dee Young on bass and Red Holt on drums, is at the Cloister inn on Friday-through-Tuesday nights. Pat Moran's trio, plus singer Bev Kelly, work the room on a Wednesday-through-Sunday basis . . . Gene Esposito's trio and singer Lee Loving have been featured at sessions at Chinaco's on S. Loomis Sunday afternoons . . . Eddie Petan's trio continues at the Unique lounge . . . Sandy Mosse heads the roster of jazzmen working at the Scene on weekends . . . Jules Yashon, president of Roosevelt university's jazz society, has announced the inauguration of an every-other-Tuesday jazz concert policy at the university. Concerts are held at 8 p.m. in the student lounge. The MJT Plus Three highlighted the Dec. 10 affair . . . Trumpeter-businessman Paul Friedman severed his managerial ties with pianist Joe Burton and is back in the city.

ADDED NOTES: Mahalia Jackson has been signed to appear on Steve Allen's NBC-TV show Dec. 22; she'll sing several gospel songs as a part of Allen's Christmas presentation . . . Jimmy Durante, a friend in need to Chez Paree owners, proved to be a last-minute replacement for Jerry Lewis, who was unable to make it. Jimmy will be stirring nostalgia until Dec. 27, when Sam Levenson and the Four Lads arrive. The Lads will remain for a week, with Ella Fitzgerald taking over . . . Jaye P. Morgan and her

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Kings in Action photo by Charles Stewart

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brothers will headline the Palmer House Empire room review opening Dec. 27. The shortnin' bread man, Nelson Eddy, returns on Jan. 23 for six weeks. Eydie Gorme has been booked for a return engagement, for four weeks beginning May 8.

Jerri Adams and Irwin Corey have begun a 15-day stand at the Black Orchid. At last report, Joey Bishop was slated to headline the succeeding bill, opening Dec. 27 for two weeks. Jack E. Leonard will return Jan. 24 for a pair of weeks . . . Singer-pianist Marian Paige is at the Chase . . . Dan Belloc's band continues on Sunday evenings at the Crystal ballroom of the Edgewater Beach hotel . . . The Gaslight Three, playing nightly in the new Speakeasy room of the Gaslight club, includes Jesse Sutton, piano; Marty Gross, banjo, and Frank Chace, clarinet . . . Buddy Laine's band is off on another midwestern tour . . . The Gold and Diamond Club, atop Pedicone's restaurant in Lyons, is featuring the sounds of Dick and Kiz Harp . . . Pianist Eddie Baker, no longer at Easy Street, played a concert for Jazz Unlimited at the Modern Jazz room recently, with Bill Lee, bass, and Robert Barry, drums.

Hollywood

JAZZNOTES: Warne Marsh and Ronnie Ball left the coast for New York Nov. 13. Reason: not enough work here . . . Mal Waldron accompanied Billie Holiday in her November stand at the Peacock Lane . . . Stuff Smith made a historic record date in Paris, France, with violinist Stephane Grappelly and a rhythm section comprising the Oscar Peterson trio and drummer Jo Jones.

Terri Lester's Jazz Cellar, under the Vermillion hotel on Hollywood Blvd., due to open Dec. 13, promises to be the swingin'est spot in town soon. With either Buddy Collette or Terry Gibbs slated to open the doors, the place is initiating a policy of a free beer to customers who pay door admission.

Buddy Childers took a quartet into the Valley's Crossbow for Monday night sessions. In addition to the trumpet man, the combo comprises Arnold Ross, piano; Mel Pollan, bass, and Boone Stines, drums . . . Pianist Harry (Dutch) Pons has lined up a group to play his native Holland early in spring. Quartet consists of K.C. tenor man Rudy Dennis, Clarence Jones, bass, and Jimmy Skomal, drums.

NITERY NOTES: The Peacock Lane's revived jazz policy will swing it merrily into the New Year, with Carmen McRae and the Buddy Rich quartet currently onstand, to be followed by the Billy Williams quartet the 20th, Woody Herman Jan. 10, and Duke Ellington Jan. 31. George Shearing follows Duke, then the Cal Tjader quintet bows in . . . The Curtis Counce group that worked with Lady Day at the Peacock included Rolf Ericson, trumpet; Harold Land, tenor; Carl Perkins, piano, and Chuck Thompson, drums . . . Art Pepper quartet works the east L. A. Digger the first two weekends this month.

Evelyn Freeman wails on organ in the Oasis' Red Carpet room every night except Monday . . . The musically weird Wiere Brothers had the Stabler whirling for three weeks . . . Sammy Davis Jr. works the Las Vegas

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Sands the 18th for four weeks, makes the Moulin Rouge for another four beginning Jan. 28 . . . Ella Fitzgerald's new, romping trio, which opened with her at the Mocambo last month, consists of Lou Levy, piano; Max Bennett, bass, and drummer Gus Johnson.

ADDED NOTES: Fantasy Records' Gus Mancuso, who makes the unorthodox double of piano/baritone horn, took drummer Dave Coleman and bassist Chuck Metcalfe into Seattle's Lake City club last month . . . Organist Bill Doggett embarked on a three-month tour of the Pacific coast last month—all one-niters, no club dates . . . KFI's Andy Mansfield devoted his 90-minute show Nov. 16 to different versions of St. Louis Blues, in honor of W. C. Handy's birthday same date . . . Bay area disc jockey Pat Henry has joined KNOB-FM with a hour's show nightly from 10 to 11 p.m.

—tyman

San Francisco

Vince Cattolica has left the Wally Rose band at the Gay Nineties (he was replaced by Bob Helm and has joined Bob Hodes band at the Jazz Showcase as clarinetist . . . Don Ewell returns to the Jack Teagarden band as pianist this month . . . Earl Hines returns to the Hangover Dec. 12 after a tour of Europe . . . The Jean Hoffman trio completed an LP for Fantasy and opened at the Off-Beat room in mid-November . . . Terry Gibbs quartet and Pete Jolly opened at the Black Hawk Dec. 3.

Andre Previn substituted for Dave Brubeck the last weekend in November when the latter left the Black Hawk to tour the coast with Irving Granz' Jazz a la Carte show . . . Poet Kenneth Patchen and the Chamber Jazz sextet, in a poetry and jazz evening in the new Oakland auditorium theater, just broke even despite the addition of Andre Previn's trio to the show. Pat Henry produced it . . . Turk Murphy, backed by a corporation of jazz fans and music lovers, has bought Mambo City and intends to open it as a jazz club before Christmas. It'll be called Easy Street and Murphy will play there until he goes on a tour of the Hilton hotels.

—ralph j. gleason

Washington, D. C.

A new club, Jazz Uptown, opened in northeast Washington, off the beaten night club track. Wilbur Little's trio, plus Al Seibert, tenor; Joe Davies, baritone, and Bob Felder, valve trom-

Mr. Camus?

Hollywood—New rockabilly shouter Ray Peterson's first RCA Victor single, *You Give Me Fever*, has found a unique place for itself amid the halls of ivy. Music professors at the University of California at Los Angeles are reportedly spicing their curriculum by utilizing the Peterson disc as a demonstration of the ultra-high ranges of vocal sound. Peterson has a vocal range of 4½ octaves.

Complete Details

The First DOWN BEAT Hall of Fame Scholarship

Down Beat has set up a full year's scholarship to the famous Berklee School of Music in Boston, the present home of the DOWN BEAT Hall of Fame and one of the nation's most prominent schools in the use and teaching of contemporary American music.

This scholarship is offered to further American music among all young musicians and also perpetuate the meaning of the Hall of Fame.

The scholarship will be in honor of Benny Goodman, chosen by the Down Beat readers as the 1957 Hall of Fame member. The scholarship award shall be awarded to an instrumentalist or composer to be selected by a board of judges appointed by Down Beat.

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Any instrumentalist or composer who will have either had his (or her) 17th birthday or who will have finished high school, on or before June 15, 1958. Anyone in the world fulfilling this requirement is eligible.

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Official applications must be postmarked no later than midnight, February 28, 1958. The scholarship winner will be announced in the April 17, 1958 issue of DOWN BEAT, on sale April 3.

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All decisions and final judging shall be made solely on the basis of musical ability. The judges, whose decisions shall be final, will be: Hall of Fame member, Benny Goodman; the Editor of DOWN BEAT; Lawrence Berk, director of the Berklee School of Music; a prominent educator and a noted professional musician-composer whose names will be announced later.

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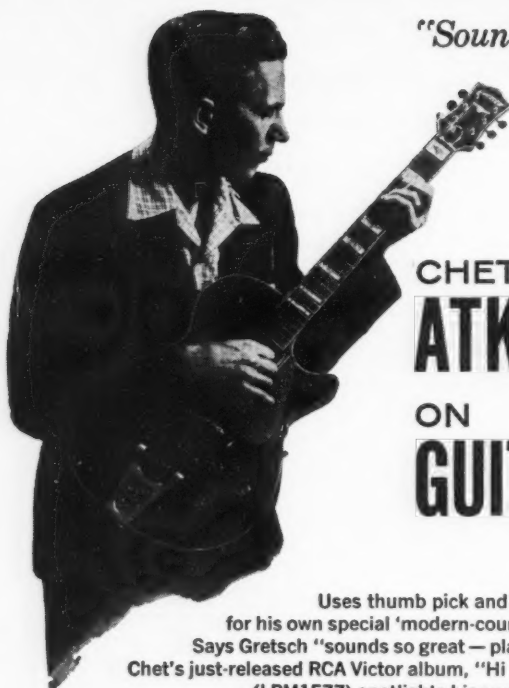
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bone, opened the spot... Wild Bill Whelan returned to his old stomping grounds, the Bayou, in mid-November... Richard Maltby in at the Shoreham hotel's Blue room... THE orchestra is back in rehearsal and anticipates regular dates. Bill Potts is the music director... The Lin Stewart trio playing at the Brass Rail. Stewart on vibes; Paul Allen, piano; Henry Smith, drums... Billy Johnson's big band, featuring Jack Nimitz, still playing Friday night dances at the Cairo hotel. Buddy Rowell's mambo crew plays the same spot on Sundays.

—paul sampson

Detroit

Carmen Cavallaro followed Oscar Peterson into Baker's Keyboard lounge... Miles Davis' group, Helen Merrill, the George Shearing quintet, Chico Hamilton, Gerry Mulligan, and the Australian Jazz quintet were here in a recent concert at the Masonic Temple... A new jazz room, the Blue Note, is scheduled to open here soon with the Terry Pollard trio as the first attraction. The group consists of Miss Pollard, piano, Herman Wright, bass, and Frank Gant, drums... Pianist Barry Harris' quintet did a week at the Rouge Lounge... Musicians, Inc., a local jazz musicians club, presented a concert in which trombonist Bernard McKinney, pianist Johnny Griffin, bassist Will Austin, and drummer Roy Brooks were featured.

—donald r. stone

my favorite jazz record

(Ed. Note: Following is the 18th prize-winning letter in Down Beat's favorite jazz record contest. The \$10 prize goes to Bob Anderson, Box 5163, River Campus, University of Rochester, Rochester 20, N. Y.)

(You can win \$10, too, and see your views on jazz in print, by telling us, in 250 words or fewer, which selection in your jazz collection you'd be most reluctant to give up. It can be an entire LP, one track of an LP, a 45 rpm selection, or a 78.)

(Send letters to Down Beat, Editorial Department, 2001 Calumet Ave., Chicago 16.)

To me, jazz is an infinitely warm and flexible music, which is at the same time ever-changing, yet constantly seeking its early roots.

I enjoy well-played jazz of all styles, and feel that there is room in any record library for the music of a Beiderbecke, Armstrong, or Chu Berry, as well as Miles, Dizzy, and Bird.

One of the finest artists in jazz, an individualist in a world of imitation carried to extremes, is Coleman Hawkins. His fluid ideas and warm sound made him the star of Newport, Randall's Island, and Great South Bay, and he is probably the only artist in jazz who can claim to have played, and played well, with both Bessie Smith and Thelonious Monk.

On *Disorder at the Border*, recorded in 1944, Hawkins and Dizzy Gillespie introduced the new idea known as bop. This record has everything which should be present in a good jazz performance—a swinging band, soloists with new and different ideas, and an excitement which is the sound of a new jazz idiom as expressed by masters of jazz.

Jazz Records

(Continued from Page 38)

the modern school. But that, too, must be left to theory. All we really have are these sides, somewhat yellowed by time, but still brisk and swinging. (D.G.)

Marty Paich

MARTY PAICH TRIO—Mode 12" LP 103: *I Hadn't Anyone Till You; The Facts About Me; Dusk Light; The New Soft Shoe; A Dandy Line; El Dorado Blues; What's New?; By the River Saint Marie.*

Personnel: Marty Paich, piano; Red Mitchell, bass; Mel Lewis, drums.

Rating: ★★½

I particularly liked *New Soft Shoe*, *El Dorado Blues*, and the very moody *What's New* in this set.

Paich, a pianist of movement and taste, receives great support from Mitchell and Lewis, the former particularly spectacular in his solo spot on *Dorado*.

There is also an easy swing to *River*, and a unity of conception about the whole album. This isn't the greatest trio in the world, or even the west coast; but it plays with taste, and occasionally with some flashes of fire. (D.C.)

Sonny Rollins

SONNY ROLLINS, Vol. 2—Blue Note 12" LP 1558: *Why Don't I?; Wail March; Misterioso; Reflections; You Stepped out of a Dream; Poor Butterfly.*

Personnel: Sonny Rollins, tenor; J. J. Johnson, trombone; Horace Silver, Thelonious Monk, piano; Paul Chambers, bass; Art Blakey, drums.

Rating: ★★★★★

THE SOUND OF SONNY ROLLINS—Riverside 12" LP RLP 12-241: *The Last Time I Saw Paris; Just In Time; Toot, Toot, Tootsie; What Is There To Say?; Dearly Beloved; Every Time We Say Goodbye; Cutie; It Could Happen To You; Mangoes.*

Personnel: Sonny Rollins, tenor; Sonny Clark, piano (except track 1); Percy Heath (tracks 2, 3, 5, 6, 7, 8, 9) and Paul Chambers (tracks 1, 4), bass; Roy Haynes, drums.

Rating: ★★★★★

The Blue Note set, with something of interest (and quite often genius) on every track, may well be the wailing set of the year. It smacks of a loose-as-ashes session, with some of the pace becoming so frantic that even Sonny jumped into fours twice on Blakey's time.

The tempo on *March* is about as up as you'll hear this season, and about half way through it becomes evident suddenly that Chambers is playing what amounts to a running solo all the way through. J. J. is blistering, and Sonny is powerful. Blakey's fireballing is particularly appropriate here.

As an added filip, the mood changes on *Misterioso*, which is Monk in flavor, conception, and fact. This is a collector's track because both Monk and Silver play on it. But, with due respect to Horace, it is Monk who dominates.

Reflections combines Monk and Sonny with rhythm, and again the whole conception is Monk's. There is a Hawk-like intensity to Sonny's solo here. On *Dream*, both Sonny and a virile-toned J. J. wail as if in a cutting session. Chambers plays a bowed solo that has the bite of a baritone.

The Riverside set finds Sonny in less of a hard blowing groove, and in more of an easy-swinging one. There's a

lightness, a buoyancy in his playing that runs through the album. Even such a threadbare piece as *Toot, Toot, Tootsie* gains a new lease on life in his horn.

I particularly enjoyed *What Is There To Say?*, because, somehow, I have connected that tune with an asthmatic tenor band, and Sonny's sensitive, yet gently moving treatment has erased the unfortunate connotation from my mind. His final cadenza is strongly lyrical.

I found *Dearly Beloved* and *Every Time* a shade less inspired than the others. *Cutie* is intriguing, and Sonny's unaccompanied *It Could Happen To You* is startling and meaty; a frightening concept which succeeds because of Rollins' taste and musicianship. *Mangoes*, which could become a standard in the jazz repertoire, bounces along saucily. (D.C.)

Frank Rosolino

FRANK ROSOLINO QUINTET—Mode 12" LP 107: *Cherry; Let's Make It; How Long Has This Been Going On?; They Say; Fine Shape; Fallout; Thou Sweet; Tuffy.*

Personnel: Frank Rosolino, trombone; Richie Kamuen, tenor; Vince Guaraldi, piano; Monty Budwig, bass; Stan Levey, drums.

Rating: ★★½

On first listen, this struck me as another blowing album. But subsequent playings brought out the unity of conception behind each track, and the fine blowing throughout.

Top honors must go to Rosolino, particularly on the ballad track. His lazy-edged tone is a perfect vehicle for the moodiness of *How Long*.

They Say, is taken at a walk, with

Jack Rodriguez

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Thou Swell, in 3/4, is an outstanding track, full of fine work all around, and with a dash of humor, too. Holman's frighteningly-titled *Fallout* is interesting, as are Rosolino's three contributions. (D.C.)

Bobby Troup

BOBBY SWINGS TENDERLY—Mode 12" LP 111: *Tenderly; My Ship; These Foolish Things; Perdido; Stella by Starlight; Makin' Whoopee; It Never Entered My Mind; I See Your Bass Before Me.*

Personnel: Bobby Troup, piano; Bob Enevoldsen, valve trombone; Stu Williamson, trumpet; Ned Nash, tenor; Ronnie Lang, baritone; Buddy Clark, bass; Mel Lewis, drums.

Rating: ★★

I wish I could determine what Troup and his cohorts were attempting to accomplish in this LP. It falls into that nebulous land between jazz and pop, without possessing the better attributes of either field.

It consists of a relatively straight reading of eight standards and one Troup original. With the exception of *Bass*, the Troup chart, all are given a piano-over-ensemble treatment. As jazz, it is anemic. It is more pop-market in appeal, although the members of the group can be classified as jazzmen, for the most part.

Kept busy projecting the basic melodic line, Troup has no opportunity to stretch out. As far as the piano portions are concerned, he seems more concerned with superficial ornamentation than invention.

What this amounts to, then, is a series of professionally-read charts. Troup's piano playing is not particularly noteworthy, in jazz terms. The only other solos, by Clark, Nash, Lang, Williamson, and Enevoldsen, occur on the final track and are far too brief for analysis in sensible terms.

There are a few tracks here with obvious pop appeal, but others, like the eviscerated funk of *Whoopie*, are removed from that market. It is difficult to judge Troup as a jazzman on the basis of his performances here and it's impossible to evaluate the jazz ability of the sidemen, who are given little opportunity to display it. (D.G.)

Billy Ver Planck

DANCING JAZZ—Savoy 12" LP MG 12101: *Summer Evening; On Top of Old Mountie; I'll Keep Loving You; Day By Day; Oh Gee, Oh Me, Oh My; Make Up Your Mind; Embraceable You.*

Personnel: Joe Wilder and Bernie Glow, trumpets; Frank Rehak, trombone; Gene Allen, baritone; Buzzy Brauner, tenor; Phil Woods, alto; Eddie Costa, piano and vibes; Wendell Marshall, bass; Bobby Donaldson, drums. (On track 6 only: Rehak, Costa, Donaldson; with Don Byrd and Idrees Sulleman, trumpets; Hal McKusick, alto; Bobby Jasper, tenor; Jay Cameron, baritone; George Davivier, bass.)

Rating: ★★½

Ver Planck's band entry is a small, modern-sounding group, sparked by the solo talents of Wilder, Rehak, Woods, and Brauner.

The material isn't the greatest, with Billy's *Mountie* about the most interesting track. Wilder's solo, taken almost at a gallop, is a lot of fun and a hearty bit of blowing. Rehak's bit on *Loving You* is soft and gentle.

On *Make Up Your Mind*, cut at an easy-riding bit by Rehak, and some pulsing drumming by Donaldson. McKusick's solo is fluid, and Costa is heard backgrounding on piano.

In general, an interesting, sometimes provocative set, studded with solos ranging from routine to dazzling (like Woods on *Oh Gee*). (D.C.)

Williamson-Enevoldsen-Fagerquist-Paich, etc.

A JAZZ BAND BALL—Mode 12" LP 110: *Blue Lou; Soft Winds; Dinah; Iris of the IRA; Jumpin' at the Woodside; Look Around; Ida; Yardbird Suite; Logrolling.*

Personnel: Stu Williamson, Bob Enevoldsen, valve trombones; Jack Sheldon, Don Fagerquist, trumpets; Marty Paich, piano; Buddy Clark, bass; Mel Lewis, drums.

Rating: ★★½

Some of the swing era standards are dusted here and dressed in grey flannel for a pleasant airing.

Outstanding to my ears was Bill Holman's original, *Look Around*, which had the flavor of Miles. In fact, the whole tone of the set is subdued and very cool.

The overall ensemble sound seems dominated somewhat by the trombones, but it's not so wearing as a two-trombone sound because of the spice added by the trumpets. Solos throughout are brisk and in keeping with the conception. I was stimulated by the go-round on *Yardbird Suite*.

Apparently some time went into the planning of this set, because rather than a blowing date for four horns, it emerges as a pretty well unified album. The trouble was worth it. (D.C.)

Phil Woods - Gene Quill

PHIL AND QUILL WITH PRESTIGE—Prestige 12" LP 7115: *Creme De Funk; Lazy Like; Nothing But Soul; A Night at St. Nick's; Black Cherry Fritters; Altology.*

Personnel: Phil Woods, Gene Quill, altos; George Syran, piano; Teddy Kotick, bass; Nick Stabulas, drums.

Rating: ★★½

While this is, on the whole, a satisfying and often stimulating outing with "that great alto man Phil Anquill," the altoists have been more convincing.

The kicks come in the approach of the two soloists. Woods tosses off long and nimble passages, while Quill raps out bursts of melody and builds a climactic pattern out of these biting fragments and explosions of phrases.

I found *Nothing But Soul and Night at St. Nick's* most interesting, and would have liked to have heard more contrapuntal work between the two during the chase choruses.

There has been a noticeable welding together of style in the group since previous recorded efforts. Phil and Quill run the danger all two-the-same instrument teams run: that of becoming too homogenous. What keeps this from happening now is the interest created by the individual approaches. Right now, what the duo needs is a recording representative of the fire inherent in each, and quite often in both. (D.C.)

Notice

If you are a member of a jazz society, please read on. In a forthcoming issue, *Down Beat* will print a listing of all the known jazz societies in the world. In order that our list be as complete as possible, we ask that you send us the name of the organization to which you belong, be it small or large, university-sponsored or otherwise. Send the club's name, president and corresponding secretary, and address to *Jazz Societies, Down Beat*, 2001 Calumet Ave., Chicago 16, Ill. All listings received will be used.

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perspectives

By Ralph J. Gleason

The Sunset Auditorium in Carmel, Calif., is a small building with a high roof, slanting floor, and a warm, friendly almost British air about it. It's the main place in this artistic community (whose zoning laws have carefully kept the original, English village atmosphere despite the post war housing boom) for performances of any kind.

On a recent Saturday night, Carlos Montoya sold out the 800 (approximately) seats in the main floor and balcony and the following night pianist Burt Bales and trumpeter Marty Marsala brought the first Dixieland to the area in some time.

The Bales-Marsala group was composed, in the main, of musicians who have been working in that little enclave of traditionalism down by the San Francisco waterfront—the Tin Angel and Pier 23. They were presented by Jimmy Lyons, San Francisco and Monterey Peninsula disc jockey, who previously sponsored the Erroll Garner concert in this same hall which eventually became Martha Glaser's happiest moment, *Concert By the Sea*.

The audience for the Dixieland concert was less than half that of Montoya, but it had twice as much fun. In years of attending jazz concerts of all sorts (going back to Ernie Anderson's presentations at the Green Lantern in New Rochelle) I can't recall one which was more enjoyable.

No one played anything that is going to revolutionize jazz. But every musician on the show played his best and that best was good enough to completely gas everyone there, including the musicians themselves. It was a grand evening, a ball from start to finish, and if the LP that may come of it on ABC-Paramount captures a quarter of the spirit of the evening, it will be a delight.

Bales, whose piano playing has been a constant delight to a small but growing audience of traditional jazz fans in the San Francisco area, played with spirit, conviction, and inspiration. His solo numbers were swinging and exciting. And his work with the band was kicks to the musicians.

Marty Marsala was a revelation to almost everyone. He played everything, from *Struttin' with Some Barbeque* to *Body and Soul*, with enough soul to qualify for anyone's Soul Derby and came through at all times like a pro.

Vince Cattolica, the blind clarinetist who has been buried in the house band of a Frisco night club for some time, was another surprise. Vince swung out the joint on his solos and played the sort of inspired Dixieland counterpoint that few guys, except Edmond Hall, seem capable of doing any more. Trombonist Skipp Morr really wailed. Drummer Cuz Cousineau and bassist Charlie Odin provided a solid rhythm for the entire operation.

At the intermission, there was a performance of blues and folk songs by Jesse Fuller.

The Bales-Marsala band has all the respect for older forms that makes the

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basis for traditional jazz, yet it is not afraid to experiment with them. Marsala and Morr, for instance, have worked out a lot of variations on the traditional patterns which instill new life into old warhorses.

If Turk Murphy's project of a string of night clubs comes to be, this is one group that's ready for a break right now.

on the soundtrack

By Henry Mancini

WE HAVE COME to accept the term "underscore" as readily understandable when we speak of film music. When a picture is completed, the composer sits down with his stop watch and timing sheets and underscores the action of the film.

The not-so-glamorous brother of the underscore is the "pre-score," music that must be recorded before a film is shot. In broad terms, any scene that involves someone singing, dancing, or playing a musical instrument must be pre-scored before the film is shot.

In many ways it is more tedious and nerve-wracking than underscoring. When you get a musical of the scope of *Oklahoma* or *The King and I*, the job of pre-scoring becomes one of great proportions. In most cases it is a job for the arranger rather than the composer.

After the songwriters have turned in their score for the picture, a seemingly never-ending series of meetings

are held by the producer, director, music director, choreographer, songwriters.

THEY FIGURE OUT the over-all approach to each number. After this has been done, the numbers are turned over to the choreographer for routining and staging. At this stage the dance director is most important. About this time the music director starts to gather his forces. He calls in men he feels are best suited to each particular type of number—jazz, ballad, lush ballet.

The choreographer works out his number with the performers and a rehearsal pianist. When it is ready, the arranger is called in. The number is performed for him, many times if he wishes, and a discussion of how to treat the number instrumentally follows.

The arranger is usually given a detailed lead sheet that has been worked out by the rehearsal pianist. Without malice toward such pianists, it may be mentioned that this lead sheet is sometimes the cause of a lot of grief to the arranger.

WHILE WORKING OUT the number, the rehearsal pianist is called on to write down figures and fill-ins that match the number. The performers get the "sound" of these in their minds and come to regard them as sign posts. They associate certain figures with certain steps. Many of these fills are pianistic in nature and almost impossible to make sound good for orchestra. So the arranger proceeds to write something that will "sound." Then the performers throw a tantrum after hearing the arrangement run down for the first time. They say, "This can't be my number. I don't hear any of the figures we rehearsed to." However, after a

few more run-throughs, they usually cool off and are happy with the arrangement.

Some numbers run 10 minutes or more. These are done in sections, sometimes as many as five or six. Vocals are done in a soundproof room called the dog house. It has a glass panel so the singer can see the conductor. Earphones are worn by both the conductor and the singer so they can hear each other.

THE VOICE IS ISOLATED on a separate track so it can be raised or lowered to get the desired balance.

Some of the biggest singing stars get a little weak-kneed when they are to perform with a large orchestra. In these cases, the orchestra records the background without the singer, who later puts on earphones and records his part alone.

Large choral groups usually are recorded over the orchestra track. Again the reason is to give the greatest possible leeway to the final balance.

The subject of pre-scoring is so large that I will continue it in my next column.

It's About Time

New York—Tony Scott, trying to decipher the dial of his watch which tells the time, day, and date, shook his head and grinned.

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tangents

By Don Gold

ON A RAINY CHICAGO night recently some sort of history was made.

It happened by accident.

And the handful of persons who braved the weather to help Frank Holzfeind celebrate the 10th anniversary of the Blue Note became a part of it.

It wasn't one of those nights that alter and illuminate our time. But I'm glad I was there.

Scheduled to appear for the anniversary audience were the Oscar Peterson trio and Les Jazz Modes. The latter group, in splendid form, did appear. Peterson, Ray Brown, and Herb Ellis, however, were grounded by the weather in Montreal.

As a result, this was one night when Holzfeind could identify some of his friends. Immediately, four of them stepped forward. Pianist-singer Dick Baker offered his services. Three other friends followed.

THE FIRST WAS Burr Tillstrom. The second was a dragon named Ollie. The third was a regular doll named Kukla. Other friends joined in, including Beulah Witch, the high flying philosopher, and Madame Oglepuss, the distinguished soprano.

And those who listened attentively were rewarded. Most of those present were completely captivated by Till-

strom's remarkable versatility and improvisational ability.

Tillstrom and company, severed from the television audience last August after 10 years of intelligent programs, provided the Blue Note audience with a delightful contrast to the efforts of Les Jazz Modes. During the two set performance by the Kuklapolitan players, extensions of Tillstrom's multifaceted personality, direct communication with the audience was achieved consistently.

Tillstrom transmits the pathos of Chaplin, the warmth of Wallace Beery, and the penetrating insight of Ernest Hemingway, in a seemingly effortless fashion. In this sense, he has much in common with Gerry Mulligan or Dizzy Gillespie.

His sense of satire is appropriate, too. Few of those present will forget an inimitable jazz and poetry presentation by Ollie, with Caesar Giovannini at the piano. And Kukla's tender folk song, *Turtledove*, was a poignantly sung message.

All this rambling is intended to be more than a press release for Tillstrom and friends or a mere reminiscence of an enchanting evening.

On the west coast, poets have been working with, or against, jazz groups. Mort Sahl, the contemporary Mencken, has worked at jazz clubs, including the Blue Note.

THERE WOULD be nothing strange, therefore, in booking a jazz group and Tillstrom's entourage for the same program.

Tillstrom has indicated that he is interested in the idea of working various jazz clubs. He's eager for experimentation and feels that appearing in a jazz club would be worthwhile.

Many jazz groups, I know, would welcome working with a group as refreshing as Tillstrom's collection of unique characters. Julius Watkins, co-leader of Les Jazz Modes, was captivated, too, by Tillstrom's virtuosity. "That's an entertaining group," he said, after recovering from the initial shock of seeing a sad-faced dragon peer at him from a portable stage.

Tillstrom could be the answer to one of the questions facing many jazz club owners—how to enlarge the audience? His appealing presentation would undoubtedly lure many customers to any club; his reputation is well-established. He could assist in bringing more listeners to jazz. At the same time, he could be attracting many jazz fans to Kukla, Ollie, Beulah, and assorted flavors of Kuklapolitan life.

Both groups—the jazz fans and the Tillstrom fans—would benefit.

One thing is clear: Tillstrom is interested in the idea.

So are many of those who sat in and saw it happen for the first time.

As one observer remarked, "Can you imagine Dizzy in conversation with Ollie?"

I can.

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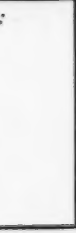
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Stan Getz

Center—Left to right:

Benny Goodman; Lee Konitz; Sonny Rollins

Bottom—Left to right:

Tony Scott; Zoot Sims; Sonny Stitt

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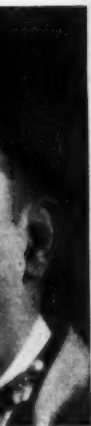
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